GERMAN PROTESTANT CHORAL
MUSIC SINCE 1925

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CHAPTER I

INTRODUCTION

From the time of the Reformation to the age of Johann Sebastian Bach, German Protestant[1] church music was characterized by a phenomenal vitality and productivity. The Lutheran chorale (Choral or Kirchenlied) was the primary catalyst in the growth and development of a glorious church art. It permeated nearly every musical form that was associated with the activities of the Lutheran denomination. After the death of Bach, German Protestant music rapidly declined in both quality and significance; indeed, even around 1725, before Bach's death, exegetical Kirchenmusik was losing its importance in favor of secular music for the theatre. For nearly two hundred years, until about 1925, the German Protestant choral art floundered and produced little of real artistic merit. Among the few works from this era bearing a relationship to the Lutheran Baroque tradition are (1) some of the motets, cantatas, and the oratorio Saint Paul of Felix Mendelssohn (1809-1847); (2) the unaccompanied motets of Brahms (1833-1897), particularly his opuses 29, 74, and 110; and (3) the late music of Heinrich Freiherr von Herzogenberg (1843-1900),[2] an obscure figure to most present-day musicians.

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[1] The Protestant Church in Germany is called the Evangelische Kirche, which can be translated either as "Evangelical Church," "Lutheran Church," or "Protestant Church." Since in the United States the term "evangelical" often implies a fundamentalist or conservative branch of Protestantism, the author has avoided reference to "Evangelical music," using instead either the terms "Lutheran music" or "Protestant music."

In the early decades of the twentieth century, the spirit of German Protestant music was rekindled by a number of composers whose goals and aspirations were directed towards the renewal of an exalted choral music for the church. Beginning around 1925, a contingent of first generation composers began the great task of elevating the standards of Lutheran church music. Of such impact was this movement that one writer has labeled it as a "second history of church music," the first ending with Bach's death.[3] The first generation has been followed by a second and third generation of composers, both of whom have continued the rich tradition established by their predecessors.

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[2] Infra, p. 24-27.

[3] Oskar Söhngen, Die Wiedergeburt der Kirchenmusik (Kassel: Bärenreiter-Verlag, 1953), p. 151.

Purpose

The initial impetus for this study came from a visit the writer made to Germany in the summer of 1966. Here the author was able to meet with composers, conductors, a professor of church music history, a theologian, publishers, and musicians, all of whom were involved in one way or another with contemporary German sacred choral music. Through these discussions as well as through various articles, books, and a considerable amount of music, the author began a study of German Protestant music organized around the three generations of composers,[4] who are listed below in chronological order.

First Generation

Johann Nepomuk David	1895-
Eberhard Wenzel	1896-
Karl Marx	1897-
Ernst Pepping	1901-
Hans Chemin-Petit	1902-

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[4] The idea of organizing the study around three generations of composers was suggested to the writer by Dr. Otto Brodde in an interview at the Staatliche Hochschule für Musik, Hamburg, June 13, 1966.

Hans Friedrich Micheelsen	1902-
Gerhard Schwarz	1902-
Fritz Büchtger	1903-
Günther Raphael	1903-1960
Kurt Thomas	1904-
Walter Kraft	1905-
Helmut Bornefeld	1906-
Günter Bialas	1907-
Wolfgang Fortner	1907-
Hugo Distler	1908-1942
Kurt Fiebig	1908-
Kurt Hessenberg	1908-

Second Generation

Helmut Degen	1911-
Paul Ernst Ruppel	1913-
Jens Rohwer	1914-
Friedrich Zipp	1914-
Siegfried Reda	1916-1968
Johannes H. E. Koch	1918-
Johannes Driessler	1921-

Third Generation

Giselher Klebe	1925-
Herbert Peter	1926-
Helmut Barbe	1927-
Wilhelm Killmayer	1927-
Frank Michael Beyer	1928-
Manfred Kluge	1928-
Diether de la Motte	1928-
Heinrich Poos	1928-
Heinz Werner Zimmermann	1930-
Wolfgang Hufschmidt	1934-
Diether Noll	1934-

The purpose of this study was (1) to examine stylistic traits and trends in the music of seven leading composers representing all three generations--namely, Ernst Pepping, Hugo Distler, and Johann Nepomuk David (first generation), Siegfried Reda (second generation), and Helmut Barbe, Heinz Werner Zimmermann, and Wolfgang Hufschmidt (third generation); (2) to discuss briefly the contributions of the remaining composers; (3) to present "A Program of Contemporary German Sacred Choral Music," intended to show a cross-section of works by composers from the three generations, but with special emphasis on musical developments since the end of the Second World War; and (4) to stimulate further interest and exploration in the study and performance of twentieth-century German Protestant church music.

Justification

Although there exists an extensive amount of material in German concerning German Protestant music in this century, these sources are widely scattered and are not readily available to most American readers. The most comprehensive treatment in a single source is found in a chapter from the monumental study, Geschichte der evangelischen Kirchenmusik, edited by Friedrich Blume.[5]

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[5] Adam Adrio, "Erneuerung und Wiederbelebung,"

Even this book, however, does not mention almost half of the third generation composers dealt with in this study, and fails to stress the significance of Johann Nepomuk David as one of the pillars of the first generation.

The literature available in English has been scant until quite recently; the one figure that has received the most attention in both Germany and America--Hugo Distler--was the subject of a recent study by an American, Larry Palmer.[6]

In his recent book, Choral Music of the Church, Elwyn A. Wienandt recognizes the significance of the German renewal movement, but his discussion of the leading composers is naturally limited in scope. Along with a number of other writers, Wienandt finds no direct successor to Brahms on the German scene.[7] In his concluding remarks on the motets of Brahms, Wienandt states the following:

Geschichte der evangelischen Kirchenmusik, ed. by Friedrich Blume (Kassel: Bärenreiter-Verlag, 1965), pp. 273-330.

[6] Larry Palmer, Hugo Distler and His Church Music (Saint Louis: Concordia Publishing House, 1967).

[7] (New York: The Free Press, 1965), p. 371.

> German motet activity came to a virtual halt with Brahms. There were a few composers of ambition, but of lesser ability, who produced works of this kind, but they contributed nothing to the literature.[8]

As will be shown in Chapter II, the author has found Arnold Mendelssohn (1855-1933)--whose sacred works contributed immensely to the literature--to be one of the most important transitional figures in the renewal movement.

The remaining books in the English language on music of the twentieth century vary in their coverage of German composers of church music, ranging from scarcely any mention in some to a few pages in others. As far as the writer can ascertain, the present study is the first to be written that attempts to deal with all three generations of German composers of Protestant choral music in the twentieth century.

Limitations

This study will be limited to a discussion of German Protestant music, omitting developments which have taken place in the field of Catholic church music. It must be remembered, however, that just as there was little difference between Protestant and Catholic styles in sixteenth-century Germany, in the twentieth century any differences in style between Protestants and Catholics have usually been the result of personal factors rather than theological distinctions. It is also notable that while some Protestant composers of the present era have written Latin motets, Masses, and other settings usually associated with Catholic usage, some of the Catholic composers, on the other hand, have set Lutheran texts. Among the seven major composers discussed in this study, one of them--Johann Nepomuk David--was reared in the Catholic faith; however, as will be shown, his significance for German Protestant music is of such magnitude that he is included in the study.

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[8] *Ibid.*, p. 333.

In the selection of the three generations of composers, it was necessary to eliminate some names from the list. The main criterion in the selection was the significance of the composer's work in twentieth-century German Protestant music. Of the three generations, the most difficult to assess was the younger group of composers. It is quite possible that there are other young composers whose names should be included; however, they were unknown to the author at the time of writing. Two of the most prominent composers from the young generation--

Heinz Werner Henze (1926-) and Karlheinz Stockhausen (1928-)--are not included in the study because they have expressed little interest in Protestant church music.

This study does not attempt to deal with the Lutheran liturgy, and the broad subject of liturgical renewal in Germany during the present age is mentioned only in a general sense.

Types of Choral Composition

One of the significant aspects of the renewal movement was the return to Renaissance and Baroque forms in choral composition. In the twentieth century, the six major categories are (1) Chorsatz, (2) Motette, (3) Kantate, (4)Historie, (5) Oratorium, and (6) Deutsche Messe. As in the sixteenth and seventeenth centuries, one of the difficulties in differentiating between these six types is the similarity in structure and style that often exists between them. Whereas the vast majority of these types are set in the German language, sometimes the settings are in Latin, and occasionally there is a mixture of German and Latin.

Chorsatz.--The Chorsatz can be described as any short choral setting, usually from one to three pages in length, and scored most often for two to four parts. The style is predominantly homophonic; strophic hymn-like settings are common. The Chorsätze are frequently utilized as Propers in the Lutheran liturgy. If a chorale is employed, the work is designated either as Choralsatz ("chorale setting"), Liedsatz ("hymn setting"), or Kirchenliedsatz ("church hymn setting"). Another general term sometimes found is Kantoreisatz ("choir setting").

Motette.--The German Lutheran motet of the twentieth century is similar in structure to its Baroque counterpart. It can be broadly defined as a more extended composition than the Chorsatz, either a cappella or accompanied, and frequently in a polyphonic style. The structure is either through-composed, sectional, or in large parts. The most favored species of motet writing is the Choralmotette ("chorale motet"). Other types include the Evangelienmotette ("Gospel motet"), Epistelmotette ("Epistle motet"), Psalm-Motette ("Psalm motet"), Spruchmotette ("Proverb motet"), Liedmotette ("hymn motet"), and Festmotette ("festival motet").

Kantate.--The German cantata of the present century is a composite and varying vocal form. It is often a concerted work with solos, chorus, and instrumental accompaniment. The chorale frequently becomes the basis for the entire composition; the Choralkantate for mixed voices and brass, or voices and woodwinds, or voices and strings, is one of the most popular types. Sometimes recitatives and arias are employed as well as instrumental interludes. Even within this framework, however, there exists considerable flexibility and a variety of forms.

Historie.--In the sixteenth and seventeenth centuries, the term Historie was applied to German choral works relating the major events of the Old and New Testaments. In the twentieth century, the term Geschichte ("history or story") is frequently used instead of Historie. Perhaps the three most common subjects for musical settings are the Ostergeschichte ("Easter story"), Weihnachtsgeschichte ("Christmas story"), and Pfingstgeschichte ("Pentecost story"). Often one of the primary stylistic elements is the presence of an Evangelist who sings the Biblical narrative in recitative. In the large number of settings dealing with the Passion account, three of the most common forms found are (1) a work in which motets are interspersed with recitatives (dramatic Passion), (2) a series of motets, often with polyphonic textures (motet Passion), and (3) a chorale oriented work (chorale Passion). The twentieth-century Historienkompositionen are written for either unaccompanied voices or for voices with small instrumental combinations.

Oratorium.--Some writers as well as composers make no distinction between the Historie and Oratorium; furthermore, a few composers use the terms Kantate and Oratorium interchangeably. Generally speaking, however, the German oratorio in the twentieth century is a more extended and elaborate composition than either the Historie or cantata. The scoring often calls for chorus and orchestra, and the dramatic element is more pronounced. The texts cover a vast array of subject matter, ranging from strict Biblical passages to contemporary writings.

Deutsche Messe.--When working out his Deutsche Messe of 1526, Luther allowed for considerable latitude in seeking vernacular substitutes for the Latin liturgy. During the sixteenth and seventeenth centuries, the most common paraphrases for the Latin Mass were as follows: (1) Kyrie--Kyrie, Gott Vater in Ewigkeit; (2) Gloria--Allein Gott in der Höh sei Ehr; (3) Credo--Wir glauben all' an einen Gott; (4) Sanctus--Jesaia, dem Propheten das geschah; and (5) Agnus Dei--Christe, du Lamm Gottes. Although the majority of twentieth-century German Masses adhere to these substitutions, some composers have incorporated other paraphrases of similar textual content. Other designations for the German Mass are the Deutsche Choralmesse and Deutsche Liedmesse.

Other Types.--Among the numerous other designations for twentieth-century German sacred choral composition are Hymnus ("hymn"), Geistliches Konzert ("sacred concerto"), Symphonia sacra ("sacred symphony"), Vesper ("vesper"), Chorballade ("choral ballad"), Choralsuite ("chorale suite"), Choralpartita ("chorale partita"), Gesang ("song"), and Choralfeier ("chorale celebration").

Organization and Procedure

Chapter II deals with the renewal and revival of German Lutheran church music in the early decades of the twentieth century. The leading figures of the transitional phase (ca. 1875-1925) who were instrumental in paving the way for a genuine renaissance of church music are discussed.

Chapter III treats the music of the three dominant composers of the first generation: Ernst Pepping, Hugo

Distler, and Johann Nepomuk David. The works of Pepping and David are dealt with in chronological order. Since in Palmer's study of Distler the church music is considered in order of publication, the writer has organized the discussion of his works into stylistic divisions. The contributions of the remaining composers from the oldest generation are dealt with briefly.

Chapter IV discusses the small group of second generation composers, with the major emphasis accorded the music of Siegfried Reda. His works are reviewed in chronological fashion. The other middle generation figures are then examined briefly.

Chapter V focuses upon the third and youngest generation of German composers. Their work is viewed in light of the new orientation which came about at the end of World War II. The majority of the chapter is devoted to the music of three of the most interesting representatives: Helmut Barbe, Heinz Werner Zimmermann, and Wolfgang Hufschmidt. As in the two preceding chapters, the remaining composers are then discussed.

Chapter VI contains a discussion of the performance problems encountered in presenting "A Program of Contemporary German Sacred Choral Music." This concert was presented in the University Lutheran Chapel at the University of California at Los Angeles, March 5, 1967. A tape recording of this performance is in the Church Music Office of the School of Music, University of Southern California.

The summary and conclusions of the study are found in Chapter VII.

The appendices include: (A) interviews, (B) correspondence, (C) recordings, and (D) a catalogue of twentieth-century German Protestant choral music arranged in chronological order according to the three generations of composers.

Unless otherwise indicated, the translations provided in the text are the work of the present author. The writer has sometimes had to translate very freely; however, care has been taken so as not to distort the original meaning.

CHAPTER II

RENEWAL AND REVIVAL

The development of Lutheran church music in Germany during the 1920's has been described by Oskar Söhngen as the "rebirth of church music."[1] Such a definition is defensible, for it was during this era that a new and profound reawakening of interest in sacred choral music took place. Concurrently a stylistic change in music was uprooting traditional concepts and practices.[2] Indeed, of such magnitude were the upheavals transpiring in music, that in Germany the term Neue Musik came into use around 1925. In the realm of church music, new attitudes and ideals were being promulgated by numerous sources. In a recent essay Söhngen perceptively brings into focus the factors that played such a decisive role in German thought and culture during the third decade of the century:

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[1] Söhngen, Die Wiedergeburt der Kirchenmusik.

[2] Ernst Pepping, one of the leaders of the renewal movement, published a book entitled Stilwende der Musik ("Stylistic Change of Music") in 1934.

> The revival or decline of church music involves not only a musical change but a complex process in which different kinds of forces and evolutionary tendencies play a role. Theological, liturgical, sociological, and musical factors stand in the foreground, and not in a specific order according to rank but in the totality of their presence. Not one of these elements may be absent if a favorable constellation, a new kairos of church music is to begin; the omission even of one single factor may bring about a decline. How did the constellation stand around the year 1925?
>
> In *theology* the Luther-renaissance and Karl Barth's dialectic theology had created a completely new situation: a new earnest occupation with the Word of God as the only foundation of the church replaced the theology of the religious experience. Not only theological dignity was regained for music, but to church music was assigned again its original task to "bring to motion" the Word of God. Whereas hitherto church music was to awaken devout feelings and sentiments, now the preaching of the Gospel and praise of God became the two poles of its activity.
>
> The *liturgical movement* rediscovered the worship service as the heart and core of the life of the church. The liturgical order of the worship service was joyfully accepted and put into practice . . . All individual and self-centered personal thoughts and feelings disappeared before the collective basic experiences of the congregation . . .
>
> For church music this meant the regaining of its original soil and of an area for growth. Church music was no longer merely a piece of ornament and decoration for spiritual edification, but it again formed an integral part of the theological-musical makeup of the worship service. At the same time,

> the new encounter of music with the worship service proved to be a wellspring of overflowing productivity.[3]

The renewal of church music was not without sociological implications, particularly in regard to the status of the church musician. In the nineteenth century, the church in Germany served merely as a refuge for much of the music that was unsuitable for the theater and concert hall. Salaries for church musicians were atrociously poor,[4] and the independent Protestant church music schools of today, that have contributed so greatly to the renewal movement, were non-existent.[5] The serious composer of church music found little dignity in his craft, as reported by Arnold Mendelssohn (1855-1933):

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[3] Oskar Söhngen, "What Is the Position of Church Music in Germany Today?" Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin, trans. by Johannes Riedel (Saint Louis: Concordia Publishing House, 1967), pp. 202-203.

[4] As late as 1921, the St. Andreas Church in Hamburg was seeking a Kantor for a salary of $175.00 a year; Christiane Engelbrecht, "Die Psalmvertonung im 20. Jahrhundert," Gestalt und Glaube: Festschrift für Oskar Söhngen zum 60. Geburtstag (Berlin: Verlag Merseburger, 1960), p. 155.

[5] See Karl Ferdinand Müller, "Church Music Instruction in the Church Music Schools of Germany," Cantors at the Crossroads, pp. 185-192.

> I remember very well that I was often embarrassed, as a young music student, to have to admit that I would devote myself to church music. For at that time church music was considered to be rather dillentantish and an unimaginative vocation.[6]

This description reveals a vastly different climate from that which was maturing in Germany during the twenties and thirties. With the stimulus of better formal training, greater artistic demands, and the resurgence of musicology, a new generation of composers emerged with the task of composing and performing for the church. A sense of worthiness was brought back into the calling of the church musician. Recognizing this marked change in attitude, Arnold Mendelssohn was able to report shortly before his death in 1933 that, "The tasks which the church has to pose for music are recognizable today as the highest and most difficult to solve."[7]

The transformations brought about by musical factors were of crucial importance in shaping the future course of German Protestant church music. Though many diverse practices existed in the first decades of the century, there emerged four new stylistic movements: neo-Classicism, Gebrauchsmusik, jazz, and the twelve-tone technique. While each of these had its own phases and exerted varying degrees of influence on church music, they were all nonetheless vital currents on the German musical scene by the end of the 1920's.

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[6] Quoted in Oskar Söhngen, Wandel und Beharrung. Vorträge und Abhandlungen über Kirchenmusik und Liturgie (Berlin: Verlag Merseburger, 1965), p. 43.

[7] Ibid.

Neo-Classicism

Early in the twentieth century the feeling was widely prevalent that Romanticism had run its course. As a result, composers began searching for a new mode of expression, a new style which could be infused into music. One of the prime movements which emerged was neo-Classicism, pioneered by an Italian-German pianist and composer, Ferruccio Busoni (1866-1924). Such a style aimed at the restoration of the classical principles of balance, restraint, and objectivity. More specific musical characteristics included economy of means, the emphasis on contrapuntal textures, melodic construction of a diatonic nature, clear harmonic progressions, and the imitation of or reference to melodies, rhythms, and textures of older composers, especially those of the eighteenth century. The principles of neo-Classicism have been utilized at one time or another by nearly every important twentieth-century German composer of church music.

Gebrauchsmusik

Another trend in Germany that influenced the course of musical events was *Gebrauchsmusik*, or "music for use." This manner of composing for various combinations of instruments and voices--or for whatever performance forces were available--began with Paul Hindemith and others in an effort to bring contemporary music to more people. The movement was partly a recognition of the gulf that existed between the modern composer and the public. It gathered support when, after the post-World War I period of experimentation, a veritable outpouring of music was written for amateurs to perform.

The most definable aspects of *Gebrauchsmusik* were forms of moderate length, a minimum of technical difficulties, equal interest in all parts, simplicity of expression, and the employment of small ensembles. The rise of *Gebrauchsmusik* was a significant facet of the changing attitude in German musical thought, involving a radical withdrawal from the exaggerated individualism, romanticism, and subjectivism of late nineteenth-century music.

Jazz

A third phenomenon witnessed in Germany after the First World War was the rise of jazz and popular music, whose roots were derived from the American cultural heritage. Although the idiosyncrasies peculiar to jazz did not effect sacred music until the fifties and sixties, its impact was felt on the Continent at the same time the first generation of German composers became involved with music for the church. The first exploitations of jazz idioms in Germany were found in operas by Ernst Krenek (Jonny spielt auf, 1926), Kurt Weill (Die Dreigroschenoper, 1928), and Paul Hindemith (Neues von Tage, 1929).

Twelve-Tone Technique

The final trend--one that was particularly significant for the post-World War II development of German church music--was the transformation of the German post-Romantic style into the twelve-tone techniques of Schönberg, Berg, Webern, and their protégés. It is noteworthy that Arnold Schönberg (1874-1951), the leader of this movement, was appointed professor at the Prussian Academy of Arts in Berlin in 1925, but was dismissed in 1933 by order of the

German ministry of education under the Nazi regime.[8] One can only speculate how much earlier his influence might have taken hold on German soil had he remained in Berlin. In all likeliness it would have been considerably sooner, for as early as 1924 Hugo Leichtentritt wrote the following: "Among leading personalities, Arnold Schönberg is to be considered one of the most powerful forces as regards the influence exerted by him on the efforts of the youngest generation."[9]

These, then, were some of the main streams of musical thought in Germany during the twenties and thirties, when the first generation of composers began the great task of elevating the standards of German Protestant choral music. In order to understand more comprehensively the changes that occurred around 1925, it is necessary to examine the leading figures of the transitional phase (1875-1925) who were instrumental in laying the foundations for a genuine "rebirth" of church music.

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[8] Nicolas Slonimsky, Music Since 1900, 3rd ed. (New York: Coleman-Ross Company, Inc., 1949), p. 363.

[9] Hugo Leichtentritt, "German Music of the Last Decade," The Musical Quarterly (New York: G. Schirmer, Inc., 1924), X, p. 195.

Heinrich Freiherr von Herzogenberg
(1843-1900)

The name of Herzogenberg is unfamiliar to most church musicians today, and yet he was the first forerunner of stature in the renascence of contemporary German church music.[10] Austrian by birth, he and his wife Elisabeth von Stockhausen, an excellent pianist, were close friends of Brahms, with whom they maintained a long correspondence.[11] Until 1872 Herzogenberg's time was divided between Graz and Vienna, after which he went to Leipzig. From 1875 to 1885 he was the esteemed leader of the Bach Society there and was subsequently appointed head of the theory and composition department at the Berlin Hochschule für Musik.[12] Even though reared in the Catholic faith, Herzogenberg's contribution to the renewal of German Protestant church music is seen in both his music and his writings.

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[10] Most books on music history have until recently failed to deal with Herzogenberg's music at any length, very likely because he was so overshadowed by Brahms.

[11] See Karl Geiringer, Brahms: His Life and Work, 2nd ed., rev. and enl. (New York: Doubleday & Company, 1961), pp. 75, 108, 131, 136, 167, 330-331.

[12] Biographical information from Willi Kahl, "Heinrich Freiherr von Herzogenberg," Die Musik in Geschichte und Gegenwart, ed. Friedrich Blume (Kassel: Bärenreiter-Verlag, 1957), VI, 303-306.

As a composer some of Herzogenberg's most prominent works utilize Reformation chorales and the Lutheran Bible. Especially noteworthy are his five volumes of *Liturgischen Gesängen* (1894-1897), written at the request of the theologian Friedrich Spitta for the University church services at Strasbourg. Also important are his *Vier Choralmotetten* (1898); the chorale cantata, *Gott ist gegenwärtig* (1901); two *Biblische Szenen* (1903) showing the imprint of Schütz; and three oratorios, *Die Geburt Christi*,[13] *Die Passion*, and *Erntefeier* (1895-1899). Significantly, all three oratorios call for congregational participation in the singing of the chorales, a practice that had all but been discarded since the Baroque period. Furthermore, Herzogenberg specifically designated the oratorios *Kirchenoratoriums*, hoping that they would be performed in the church.

These and other works provided the basis for his concept of church music. After the death of Brahms in 1897, Herzogenberg set forth his philosophy in an essay entitled, "Johannes Brahms and His Relationship to Protestant

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[13] *Die Geburt Christi* is published by C. F. Peters (Frankfurt, London, New York).

Church Music."[14] In it, Herzogenberg strongly urged ". . . that the work of art be written directly in a form dictated by the worship service, or at least, that it allow itself to fit without being forced. . . ."[15] He also suggested some of the objectives to which the younger generation should aspire:

> In the future, let us avoid any superficial choice of material, any sentimental concept of the Scriptures, every weak and lush harmony. Let the relationship of the composer to the congregation be one of strength, earnestness, and warmth. There is no room for middle-class hypocrisy in an age which is learning to appreciate Heinrich Schütz, and which has experienced the intensity of Brahms. It is an age which must create in its earnestness and greatness of expression a renewal of the spirit of the masters.[16]

In this declaration, then, were clearly named the important prerequisites for the renewal of German Protestant church music: the necessary departure from a superficial choice of material, the overcoming of sentimental concepts when dealing with the Bible, the reappraisal of the nature of harmony and melody, and most notably, the clarification of the composer's relationship to the church--a relationship that had all but ceased to exist since the death of Bach.[17]

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[14] Johannes Brahms in seinem Verhältnis zur evangelischen Kirchenmusik.

[15] Quoted in Adrio, "Erneuerung und Wiederbelebung," p. 274.

[16] Ibid.

Heinrich van Eyken (1861-1908)

Heinrich van Eyken was a pupil of Herzogenberg. His fame is largely due to his association with the distinguished late nineteenth-century historian and music scholar, Rochus von Liliencron. In 1900 von Liliencron drew up a plan based on his liturgical-historical studies under the heading of, "Choral Arrangements for the Sundays and Festivals of the Lutheran Church Year."[18] For the musical aspects of this undertaking, von Liliencron turned to van Eyken, who, between 1902 and 1906 made available to the choirs over three hundred items of music suitable for the liturgy; included were both works of the old masters and some of his own. According to Moser, this worthy achievement was not utilized to the extent that it should have been for three reasons. To begin with, von Liliencron died soon after the collection appeared.

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[17] For a valuable essay on Herzogenberg, see Friedrich Spitta, "Heinrich von Herzogenbergs Bedeutung für die evangelische Kirchenmusik," *Jahrbuch der Musikbibliothek Peters* (Leipzig: Breitkopf & Härtel, 1920), pp. 34-55.

[18] *Chorordnung für die Sonn- und Festtage des evangelischen Kirchenjahres.*

Secondly, the organization of choirs as well as the liturgy was weak. Thirdly, by the time Moser attempted to bring out a new edition in 1928, much of van Eyken's work had been labeled stylistically as "late nineteenth century."[19] Nonetheless, van Eyken's early liturgical compilation of sacred choral works must be considered a step in the direction of more meaningful music for the worship service.

Arnold Mendelssohn (1855-1933)[20]

Among the most dedicated men figuring in the revival of the German sacred choral art was Arnold Mendelssohn, the son of a cousin of Felix Mendelssohn. One of the more striking personalities of his time, he was equally well-versed in music, literature, theology, and philosophy. As a teacher Mendelssohn was especially acclaimed. His most notable pupil was Paul Hindemith, and others included Günter Raphael[21] and Kurt Thomas.[22] In the role of music scholar he edited the Schütz passions and

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[19] Hans Joachim Moser, Die evangelische Kirchenmusik in Deutschland (Berlin: Verlag Carl Merseburger, 1954), p. 225.

[20] Supra, p. 18.

[21] Infra, p. 109.

[22] Infra, p. 106.

Die Weihnachtsgeschichte, madrigals by Lassus and Hassler, and other works by masters of the sixteenth and seventeenth centuries.

Arnold Mendelssohn's late works represent a transitional phase in the renewal of German Protestant choral music. According to Söhngen and others, Mendelssohn's Deutsche Messe (1923) and particularly his fourteen De tempore-Motetten (1924) were the first monuments of the new church music.[23] Stylistically, these works show the composer's interest in the historical prototypes of the Baroque era. A preference for the use of polyphonic techniques is discernable in them. These works also reflect the ease with which Mendelssohn handles double chorus writing, in a manner not unlike that of the multi-voiced Baroque concertato principle. Another Baroque influence is seen in the frequent cantus firmus treatment of chorales. As will be shown in the course of the study, this latter practice has prevailed from the time of the first generation to that of the youngest. Finally, Mendelssohn's use of unaccompanied recitative demonstrates a renewed interest in a device so treasured by Heinrich Schütz and others of the seventeenth century. As far as the writer can determine, Mendelssohn was among the first in the twentieth century to employ once again the recitative within the framework of liturgical a cappella music. Moser laments the fact that the De-tempore motets were prohibited during the twelve years of the Nazi regime (1933-1945), because Mendelssohn was of three-quarters Jewish blood.[24] In recent years, however, Mendelssohn's works have come to light again in Germany, and it is to be hoped that they will receive more performances by church and school choirs.[25]

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[23] Söhngen, "Wiedergewonnene Mitte? Die Rolle der Kirchenmusik in der modernen Musik," Wandel und Beharrung, p. 43; Adrio, "Erneuerung und Wiederbelebung," pp. 276-277; Hans Borlisch, Kleine Geschichte der evangelischen Kirchenmusik (Berlin: Verlag Merseburger, 1961), pp. 41-42; Moser, Die evangelische Kirchenmusik, pp. 255, 264.

Arnold Mendelssohn was one of the most intelligent musico-sociological critics of his day, clearly recognizing the magnitude of the mission that lay ahead for church music. In his diary, he expressed this concern in saying,

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[24] Moser, Die evangelische Kirchenmusik, p. 255.

[25] At the 21st International Heinrich Schütz Festival held at Herford in May, 1969, one of the programs included motets by Arnold Mendelssohn and Herzogenberg.

> My aim in church music is to bring to our educated classes some meaning in the church symbols, which they consider to be outdated. The musician alone cannot create a better future, but the theologians --when the time is ripe--must bring the old-new form of worship to a prepared people. To this preparation, perhaps I can be of help.[26]

Mendelssohn was acutely aware of the young generation of German composers on the horizon, as evidenced by his last speech at the convening of the "German Protestant Church Choral Association" (Stuttgart, June, 1933):

> It is for me of great joy and confirmed knowledge, that recently a considerable number of outstanding young talents have turned to church music, not merely in a frivolous musical sense, but in earnest; thus, I can hope that I will be able to see the fruition of that for which I have strived.[27]

Max Reger (1873-1916)

One of the controversial figures bridging the nineteenth and twentieth centuries is the composer, Max Reger. Known primarily for his prodigious contrapuntal technique, Reger's interest in church music has been recognized only in recent years. As a teacher he was instrumental in challenging German organists with lofty artistic standards. As a choral composer, Reger's music, in this writer's opinion, is of an uneven quality. Critics differ widely in evaluating his music. In 1941, Paul Henry Lang described Reger's massive Psalm 100 for chorus and orchestra as "the result of a total absence of spiritual conviction and planning."[28] Some recent articles, however, reveal him as a man who not only wrote some sacred music of merit, but as one who was far from being uninvolved with contemporary developments in church music.[29] Like Herzogenberg, Reger was originally of Catholic faith, yet he intended that most of his works be performed in Protestant services. At the invitation of Friedrich Spitta,[30] Reger composed between 1903 and 1905 five chorale cantatas for the major feasts of the church year: Vom Himmel hoch,

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[26] Quoted in Söhngen, Wandel und Beharrung, p. 49.

[27] *Ibid.*, p. 43.

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[28] Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Co., 1941), p. 966. It is worth noting that Paul Hindemith revised the Psalm 100 and it was published in a new edition by C. F. Peters in 1958.

[29] See Otto Brodde, "Max Reger. Zur 50. Wiederkehr seines Todestages," Der Kirchenchor, XXVI (1966), 18-23; Hans-Arnold Metzger, "Max Regers geistliche Chorwerke und sein Orgelschaffen," Musik und Kirche, XXXVI (1966), 213-214; Söhngen, "Max Reger und Hermann Grabner: ihre Bedeutung für die evangelische Kirchenmusik," Der Kirchenmusiker, VII (1956), 105-110; Joachim Widmann, "Max Reger," Musik und Kirche, XXXVI (1966), 203-213.

[30] Supra, p. 25.

O wie selig seid ihr doch, O Haupt voll Blut und Wunden, Meinen Jesum lass ich nicht, and Auferstanden, auferstanden.[31] In addition to the above works, Reger contributed a collection known as, Der evangelische Kirchenchor: 40 leicht ausführbare geistliche Gesängen zu allen Festen des evangelischen Kirchenjahres. Also, he wrote twenty Responsories at the urging of Luther Reed for the United Lutheran Church in America,[32] as well as numerous pieces of Gebrauchsmusik designed for the worship service.[33] Many compositions in the latter category were written at the suggestion of Reger's close friend in Leipzig, Karl Straube, an outstanding organist and pedagogue.

In Reger's generation, performance in the concert hall was the decisive test of a composition. This fact partially explains the negligence of Reger's church music in his time. But one must also take into account two noteworthy events: Reger's premature death at the age of forty-three (1916) and the outbreak of the First World War (1914), both of which left his church music almost completely ignored until recent years.[34] It is quite possible that Reger would have become even more involved with church music had he lived during the period when the first generation of German composers were writing music to be performed in the church.[35]

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[31] The second, third, and fourth cantatas are published by Bote & Bock (Berlin), and the first by C. F. Peters (Frankfurt, London, New York).

[32] The Responsories were originally published in 1914 by H. W. Gray (New York) in English, but are currently out of print. However, a new edition was issued in 1967 by Breitkopf & Härtel (Wiesbaden) in a German translation. It is indeed unfortunate that these beautiful settings were never fully realized in the American churches.

[33] Brodde, "Max Reger," p. 22; Metzger, "Max Regers," pp. 214-215; Rudolf Walter, "Die Melodienquellen von Regers Choralbearbeitungen," Der Kirchenmusiker, XI (1960), 188-189.

Heinrich Kaminski (1886-1946)

Heinrich Kaminski, thirteen years younger than Reger, was the son of a clergyman of Polish descent. Although he never associated himself with any particular group of composers, Kaminski's musical style came under the influence of the Baroque revival in Germany. Known as a mystic in his own time, Kaminski's sacred output shows evidence of a mature and intensely personal manner of composition.

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[34] In 1964 C. F. Peters (New York) published Reger's Eight Sacred Anthems, op. 138 in an excellent English edition. In 1966, the fiftieth anniversary of Reger's death, music festivals in Germany performed many of his works.

[35] According to Söhngen, one of Reger's plans before he died was to compose a large choral work--perhaps an Easter oratorio ("Max Regers Stellung in der kirchenmusikalischen Entwicklung," p. 132).

At the beginning of Kaminski's creativity stands Der 130. Psalm (1912).[36] This work is written in a predominantly late Romantic idiom; the composer displays a keen sensitivity to the text. Another early work bound to the Romantic sound ideal is Der 69. Psalm (1914), scored for eight-part choir, boys' choir, tenor solo, and orchestra.[37] One of the Baroque influences is seen in the polyphonic textures, including ~~both~~ a double and quadruple fugue. In his exquisite Sechs Choralen (1915),[38] Kaminski employs melodies from Schemelli's Gesangbuch of 1736, a collection to which Bach contributed. The motet, O Herre Gott (1918),[39] consists of three mystical couplets from Will Vesper's compilation, Der deutsche Psalter.[40] In this work and others, Kaminski's predilection for polyrhythms is one of the unique aspects of his style.

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[36] Published by B. Schott's Söhne (Mainz).

[37] Published by Universal Edition (Vienna).

[38] Published by B. Schott's Söhne (Mainz).

[39] *Ibid.*

[40] Ingrid Samson, "Und Mensch sein Hiess ihm Bruder sein: zur zehnten Wiederkehr des Todestages Heinrich Kaminskis," *Musica*, X (1956), 373-375.

Ingrid Samson is of the opinion that Kaminski's first great work was his Introitus und Hymnus (1918/1919) for soloists, chamber choir, and orchestra.[41] The choice of texts is a rare combination: the Introitus is based on the "Evening Hymn" from Nietzsche's Zarathustra and the Hymnus is drawn from I Corinthians 13. Perhaps the high artistic point in Kaminski's writing is found in his Magnificat (1925), for solo soprano, solo viola, orchestra, and chamber chorus.[42] Finally, Kaminski's involvement with the a cappella idiom is seen in two important motets: Der Mensch (1926) and Die Erde (1928). In the assimilation of philosophical-religious subject matter (the texts are from Matthias Claudius and Nietzsche), Kaminski again reveals one aspect of his "mystic" personality.

Like the previously discussed composers, Heinrich Kaminski was a forerunner in the twentieth-century renewal movement of German Protestant choral music. His most arresting works were written during the second and third decades of the 1900's.[43] As a transitional figure his contribution must be considered unique, representing a highly individualistic expression of the time in which he lived.[44]

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[41] Ibid, p. 374.

[42] Adrio, "Erneuerung und Wiederbelebung," p. 279. The writer has tried without success to obtain a score of the Magnificat.

Ludwig Weber (1891-1947)

One of the lesser known figures whose efforts were vital to the new church music developments was Ludwig Weber. Largely self-taught as a musician, Weber held various teaching positions before eventually becoming conductor of the municipal chorus in Mülheim. Although Weber does not impress one as being highly prolific, he excelled in a type of music best termed *Gemeindschaftsmusiken*, or "community music." His most outstanding essay in this genre is a Christmas pageant for actors, singers, dancers, and instruments called, *Christgeburt: Kammerspiel nach einem Text aus Oberufer mit Musik nach alten Liedern zum Darstellen, Singen und Tanzen*, composed in 1925.[45]

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[43] Kaminski's last work, the fragment *Die Messe Deutsch* (1934), is published by Bärenreiter-Verlag (Kassel).

[44] For more information, see Karl Schleifer, "Heinrich Kaminski," *Musica*, I (1947), 71-81; Ingrid Samson, "Heinrich Kaminski," *Die Musik in Geschichte und Gegenwart*, VII, 470-475.

[45] Published by Möseler Verlag (Wolfenbüttel).

Stylistically, this delightful "chamber play" is of the utmost simplicity of expression. Many of the chorales and carols so beloved by the German people are woven into the music (Wie schön leuchtet der Morgenstern, Vom Himmel hoch, Es ist ein Ros' entsprungen, Joseph, lieber Joseph mein, Still, Still, and In dulci jubilo). With the incorporation of dancers and actors, Weber revived elements that were once such an integral part of the liturgical drama. Sociologically, Weber's work was a new type of drama, a kind of Gebrauchsmusik, for it was readily accessible to performers and public alike. Indeed, the field of music education--an area so vital to a renewal movement--received a stimulus from Weber's work.

Christgeburt was the first work of its kind in Germany during the early decades of this century. Its publication and subsequent performances led other composers to attempt similar type works.[46] In addition, it served as one of the positive musical results stemming from the liturgical renewal in Germany during the 1920's.

The above discussed composers constitute the main predecessors of the twentieth-century "Reformers" of German Protestant choral music. While each of them had his distinctive traits and exhibited varying degrees of influence, their combined efforts were of paramount importance in providing the foundation upon which succeeding generations were to build. Arnold Mendelssohn's prophetical dictum, "the time is ripe," now became a reality, with the arrival on the scene of three towering figures: Ernst Pepping, Hugo Distler, and Johann Nepomuk David.

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[46] For a list of some of the works patterned after Weber's Christgeburt, see Adrio, "Erneuerung und Wiederbelebung," p. 311.

CHAPTER III

COMPOSERS OF THE FIRST GENERATION

Among the imposing group of composers belonging to the first generation,[1] there were three prominent leaders: Ernst Pepping (1901-), Hugo Distler (1908-1942), and Johann Nepomuk David (1895-). The combined talents and efforts of this triumvirate were of inestimable value for the future of German Protestant church music. Both Pepping and David are still active in the sixties, and there is little doubt that Distler would have continued to play a decisive role had he not died at such an early age.

For the most part this chapter is devoted to the sacred choral music of Pepping, Distler, and David. With the exception of Distler, their works will be discussed in chronological order.[2] The main stress will be on those aspects which best portray the composer's stylistic evolution; in addition, there will be an evaluation of each composer's position in twentieth-century German church music. The remaining composers of the first generation will be dealt with briefly in regard to pertinent stylistic features of their music and the mediums in which they have worked (Chorsatz, Motette, Kantate, Historie, Oratorium, Deutsche Messe).[3]

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[1] Supra, pp. 3-4.

[2] Supra, p. 14.

Ernst Pepping (1901-)

The name of Ernst Pepping stands at the forefront of contemporary German church music. Born in Duisburg, Pepping's early training was at the Berlin Hochschule für Musik, where he pursued the study of composition with Walther Gmeindl from 1922 to 1926. In 1934 he was appointed instructor of theory and composition at the Berlin Kirchenmusikschule.[4] Later he became professor of composition at the Hochschule für Musik in Berlin. In 1955 Pepping was elected a member of the distinguished Academy of Arts in Berlin. Other honors bestowed upon him were the Berlin "Mendelssohn Prize" (1926), the Lübeck "Buxtehude Prize" (1955), the Düsseldorf "Robert Schumann Prize" (1956), and the Bavarian Academy of Arts "Music Prize" (1964).[5]

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[3] Supra, pp. 9-13.

[4] This institution is today considered to be one of the leading church music schools in Germany.

Pepping's church music is rooted in the musical ideals of the sixteenth and seventeenth centuries. This statement is not meant to imply that Pepping merely imitates Renaissance and Baroque techniques; rather, he judiciously and effectively adapts them for his own purposes. Like the two other leaders of the first generation--Distler and David--Pepping's choral idiom shows the amalgamation of traditional elements from the past with a contemporary and completely personal musical language. Specifically, the Protestant chorale became for Pepping one of the most communicative forces of his compositional technique. In an interesting dialogue with Oskar Söhngen, Pepping explained the attraction of the chorale for him:

Söhngen: What interests you in the chorale so much?

Pepping: Initially, certainly not its liturgical function . . . No, it was two other factors. One is of a stylistic kind. In both the past and present, music has tried to free itself from the "undertow" (Sog) of the great and productive Classic and Romantic style periods, in the direction for a new order; furthermore, the bitterness and contempt with which today's opposing groups clash with one another, although all strive for the same goal in the end, show clearly that the new order has not yet been completely reached. The old chorale became an ally in my striving, precisely because it--being born before the Classic and Romantic style periods and not related to it--revealed itself to me as resembling the new order I was seeking. It was for me a source of never ending pleasure to transform the chorale in a variety of ways.

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[5] Biographical information from Adam Adrio, "Ernst Pepping: Zum 60. Geburtstag des Komponisten am 2. September 1961," Der Kirchenmusiker, XII (1961), 137-140; Adam Adrio and Klaus-Jürgen Otto, "Ernst Pepping," Die Musik in Geschichte und Gegenwart, X (1962), 1023-1026.

Söhngen: You speak of two factors.

Pepping: Yes, the second factor is the simplicity of the chorales. A musical line which is clearly separated by few pauses, with the notes following each other utilizing small intervals and within a limited tonal range, which often does not exceed an octave and has a minimum of rhythmic gradations, therefore, "poor in its dress" (im äusseren Gewand also karg und fast ärmlich); and yet, what inner wealth, what uniformity and completeness it possesses. And since the chorale is entrusted to the human voice, whose nature is more limited than musical instruments, I found the way in the combined voices of the a cappella choir. . . .

Söhngen: The simplicity, you say, and you know that this is not an easy notion, depending on how you understand it.

Pepping: And how I know that! Certainly it is not in the sense of a cheap popularizing: simplicity not as superficiality, but as a deepening. You see, for me the demand of art for direct effect belongs to its nature. If it gives up this demand, then I

> believe it gives itself up; therefore, I am suspicious of any music that has to be explained before it is heard.[6]

Pepping's church music can be conveniently grouped into four periods. These divisions are not primarily stylistic, for Pepping's choral art has not undergone any decisive changes. The writer has found the division of the music into periods justifiable in view of the categories of works as well as certain external circumstances, to be explained.

First Period

The first group of works by Pepping may be described as constituting his early chorale period. The assimilation of the Protestant chorale is seen in Pepping's earliest choral opus, the monumental Choralsuite (1928). This non-liturgical work for large and small choirs was premiered at the Duisburg Music Festival in 1929, and its success brought the young composer to the attention of the musical public. The suite is divided into three parts, each containing material rich in the Lutheran heritage. Part One utilizes Luther's German version of the Gloria,

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[6] Söhngen, Wandel und Beharrung, p. 132.

Wir glauben all' an einen Gott. In Part Two are found seasonal chorales of Christmas, Lent, and Easter: *Den die Hirten lobten sehre*, *Herzliebster Jesu*, and *Christ ist erstanden*.[7] Part Three draws upon chorales relating to eternity, morning, and evening: *Ach wie nichtig, ach wie flüchtig*, *Die güldene Sonne*, and *Nun sich der Tag geendet hat*.[8] From the two available published examples of the suite,[9] certain stylistic observations can be made. The texture is predominantly contrapuntal; the *cantus firmi* are distributed among all the voices. One of the striking aspects is the harmonic content. Even though one finds a strong adherence to tonality, the abundant chromatic inflections create the feeling of a suspension and a wandering among tonalities. This tendency later became one of the conspicuous hallmarks of Pepping's style. A final stylistic trait is the employment of massive sonorities, with textures in which as many as twelve parts sound together.

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[7] *Evangelisches Kirchengesangbuch* (Kassel: Bärenreiter-Verlag, 1951), pp. 20, 69, 75.

[8] *Ibid*., pp. 327, 346, 364.

[9] Presently the only portions of the *Choralsuite* published (B. Schott's Söhne, Mainz) are, *Den die Hirten lobte sehre* and *Nun sich der Tag geendet hat*. In a letter from the publishers dated April 10, 1968, the writer was informed that the entire work may be reissued in the near future.

The Choralsuite was followed by two works employing the chorale as one of the primary unifying elements: the short Kanonische Suite for three-part men's chorus (1928) and the more significant Deutsche Choralmesse (1928) for six-part mixed choir. In the latter work, certain deviations are seen in the choice of texts usually found in the German Choralmesse.[10] Besides the customary German Gloria and Credo, substitutions are used for the Kyrie (Nun bitten wir den heiligen Geist, thirteenth century) and the Sanctus (Kommt her, ihr Elenden, liturgy of the Bohemian Brethren); furthermore, at the conclusion of the Agnus Dei, Pepping adds as a sixth movement Luther's translation of the Da pacem antiphon (Verleih uns Frieden gnädiglich). The structure of the Mass can best be described as a series of six chorale motets. The pre-existing melodies pervade all the parts, but are especially prominent in the male voices.

Pepping's early period closes with his 30 kanonische Choräle (1931) for mixed chorus. The composer's thorough command of contrapuntal techniques is evident in all of these settings, which are arranged according to the church calendar. In the opening measures of the stirring Easter hymn Christ ist erstanden, the twelfth-century melody is treated canonically in all five voices (Fig. 1).

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[10] Supra, pp. 12-13.

Second Period

In Pepping's second compositional period, the chorale continued to play a leading role, but the composer also turned his attention to the freely-composed Biblical motet. The publication in 1934 of the imposing Psalm 90 for SSATTB was Pepping's first work based on a Scriptural text. Within a through-composed structure, contrast is achieved through the use of (1) alternating homophonic and polyphonic sections, (2) declamatory writing versus lyrically inspired melodic lines, (3) textures in which six-part writing is set against two- and three-part writing, (4) fluctuations in tempi and dynamic markings, and (5) the intermingling of major and minor tonalities with modal passages. The great freedom of linear writing creates a constant shifting of tonal centers and a marked sense of restlessness.

In 1934 Pepping also began work on one of the most exhaustive compilations of twentieth-century church

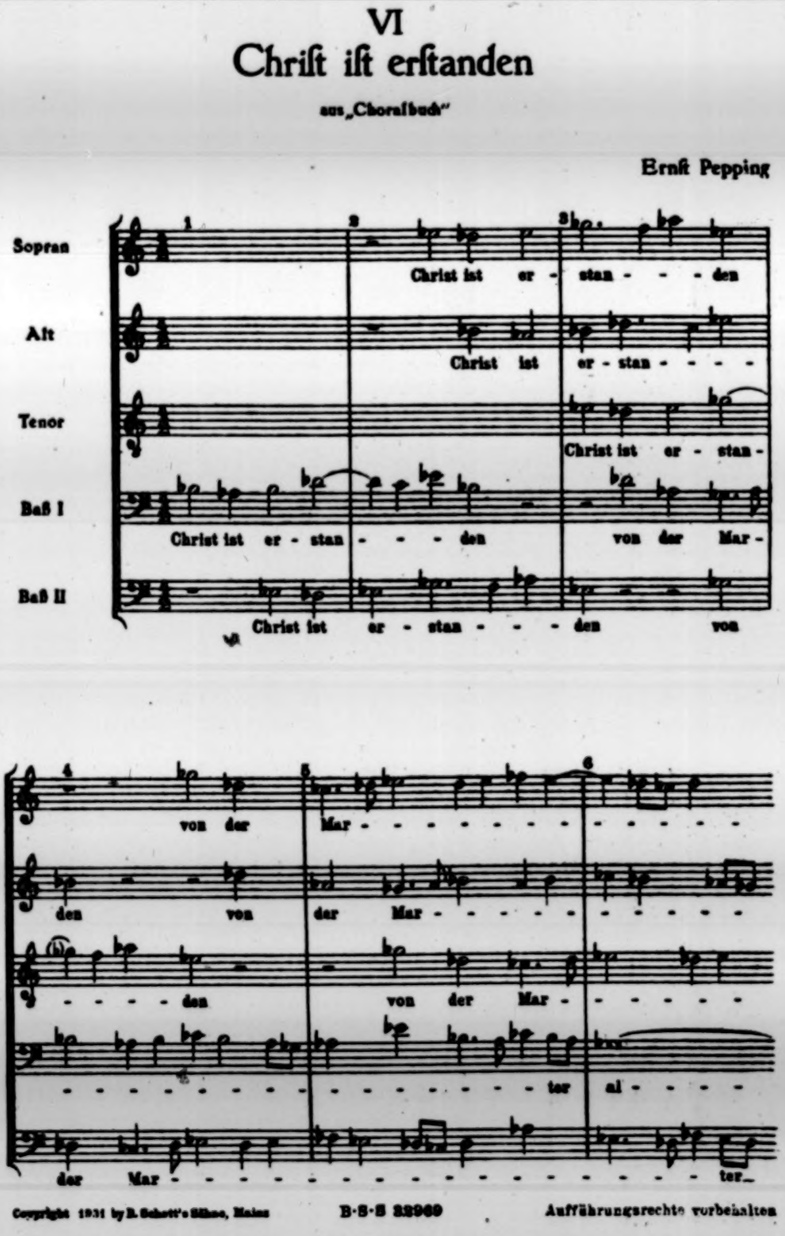
VI
Christ ist erstanden
aus „Choralbuch"
Ernst Pepping
Sopran
Alt
Tenor
Baß I
Baß II
Christ ist er - stan - - - den
Christ ist er - stan - - - -
Christ ist er - stan -
Christ ist er - stan - - - - den von der Mar -
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Fig. 1.--Ernst Pepping, Christ ist erstanden, measures 1-6.

music, the Spandauer Chorbuch. With its 271 chorale settings in twenty volumes,[11] this collection ranks in scope with the great Kantionalen of Praetorius and Schein. In the preface to the original edition, Pepping disclosed the intent of the work:

> The Spandauer Choral Book originated in my work at the Protestant School for Folk Music and the Berlin Church Music School [in Berlin-Spandau]. The necessity of creating a unified chorale book which would correspond to a fixed liturgical plan arose everywhere in which a lively singing congregation, in alternation with the choir, demanded a new contemporary realization of the venerable chorale.
>
> The Choral Book has a strict liturgical character. First of all, the settings can fulfill their meaning within the worship service. Therefore, it is above all important to acquaint the congregation with the chorale.
>
> The Choral Book speaks the language of the time in an unmistakable style. Should the language not be directly understood right away, then the necessity arises to familiarize oneself with the book.
>
> The Choral Book is sent into the German lands so that a part of the Protestant heritage may come alive in a contemporary setting.[12]

In regard to performance practices, Pepping--reminiscent of Renaissance and Baroque composers--noted the possibility of various vocal and instrumental combinations. Also mentioned in the preface is the old alternatim-praxis, in which alternate chorale verses are sung by both choir and congregation.[13]

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[11] The Spandauer Chorbuch was completed in 1941. First published by B. Schott's Söhne (Mainz), it was reissued in a new edition by Schott in four volumes (1962), edited by Gottfried Grote.

[12] Ernst Pepping, preface to the 1934 edition.

The Spandauer Chorbuch is a liturgical collection, containing chorale settings based on texts from Advent through the end of the Lutheran church year (Tod und Ewigkeit). All of the melodies are taken from the 1931 Evangelisches Gesangbuch.[14] The handling of the cantus firmus is richly varied and imaginative, with the disposition as follows: 161 times in the upper voice, 71 times in the middle voice (in a 3 settings), 30 times in the bottom voice, and 9 times doubled in canon. Harmonically, the settings are straightforward. Much of the vitality in the music stems from the variegated use of non-harmonic movement. Perhaps the most fascinating aspect is the wealth of rhythmic diversity found in voices other than that carrying the chorale tune. Finally, Pepping's keen sense for the words is displayed in most of the settings; the text becomes a vehicle for heightening the expressive

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[13] During the writer's visit to Germany in the summer of 1966, he attended a worship service at the Petrikirche in Hamburg where the alternatim practice was most effective.

[14] Adrio, "Erneuerung und Wiederbelebung," p. 289.

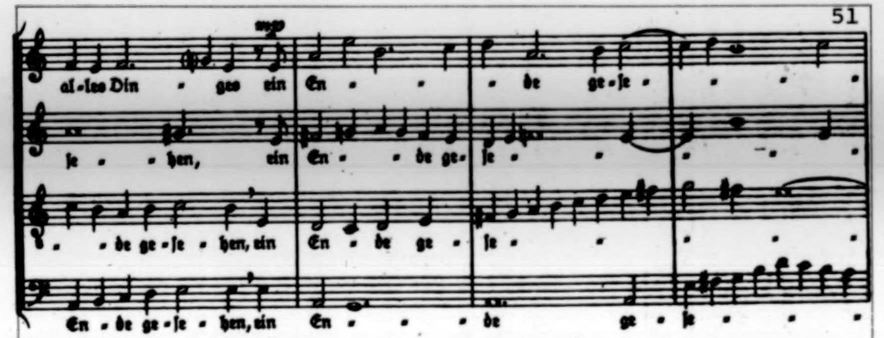
mp
al - les Din - ges ein En - - - de ge - ſe - - - -
ſe - - hen, ein En - - de ge - ſe - - - - -
- - de ge - ſe - hen, ein En - de ge - ſe - - - - -
En - de ge - ſe - hen, ein En - - - de ge - ſe - - -

Fig. 2.--Ernst Pepping, Ich habe alles Dinges ein Ende gesehen, measures 4-7.

linear quality of the individual lines.

The Spandauer Chorbuch was one of the most significant documents of the new German Protestant church music. After this collection, the composer's efforts turned once again to the Biblical motet. In 1936 Pepping wrote the Christmas motet, Uns ist ein Kind geboren, followed in 1937 by his Sechs kleine Motetten. One of the works from the latter collection, Ich habe alles Dinges ein Ende gesehen, was performed on the author's "Program of Contemporary German Sacred Choral Music."[15] This compact and lovely vignette is based on passages from Psalm 119 and the First Epistle of John. Pepping is particularly adept in the writing of smoothly flowing lines (Fig. 2, above). In

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[15] Infra, Chapter VI.

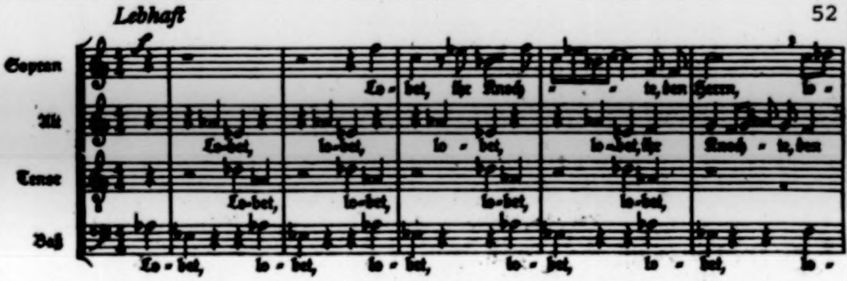
Lebhaft
Sopran
Alt
Tenor
Baß
Lo - bet, ihr Knech - te, den Herrn, lo -
Lo-bet, lo-bet, lo - bet, lo-bet, ihr Knech - te, den
Lo-bet, lo-bet, lo-bet, lo-bet,
Lo - bet, lo - bet, lo - bet, lo - bet, lo - bet, lo -

Fig. 3.--Ernst Pepping, Lobet, ihr Knechte, den Herrn, measures 1-5.

another motet from this set, Lobet, ihr Knechte, den Herrn, declamatory techniques are the ruling principle of construction; in the opening measures, the overlapping repetition of the word Lobet ("praise") is one of the devices found in the works of Distler and other German composers during the thirties and forties (Fig. 3, above).

One of the superb works of the 1930's was Pepping's so-called Prediger-Motette ("Sermon Motet"), Ein jegliches hat seine Zeit (1937). This work, for SATB, is cast in three parts, with the corresponding texts derived from Ecclesiastes (3:1-15; 9:3-6; 12:1-7). Each of the three sections is through-composed. The most salient stylistic traits are a wellspring of melodie ideas, the frequent appearance of both strict and free imitation, the pairing of voices, and a variety of rhythmic patterns. As is the case in much of Pepping's music, the flexibility of accidental treatment for the purpose of expressiveness in exchange is one of the prime attributes of style.[16]

In 1938 Pepping issued a set of three motets drawn from the Gospels: Jesus und Nikodemus (John 3:1-15), Gleichnis vom Unkraut zwischen dem Weizen (Matthew 13:24-30), and Gleichnis von der königlichen Hochzeit (Matthew 22:1-14). Of special interest is the through-composed setting of Jesus und Nikodemus. One of its arresting features is a quasi-recitative style in the manner of a dialogue. The role of Nicodemus is assigned to the tenors and basses. The major textual portions dealing with the words of Jesus are sung by the entire choir. The dialogue is introduced in the bass on the seventh scale degree in the Mixolydian mode. Pepping often begins a piece on a note other than the tonic. With the tenor entrance, the rhythmic patterns become more agitated, as Nicodemus anxiously questions Jesus about miracles. Finally, both the musical and textual resolutions occur at the words, Wahrlich, wahrlich, ich sage euch ("Truly, truly, I say unto you") (Fig. 4). This motet has been one of Pepping's more popular works with choirs in Germany.

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[16] Pepping's "Sermon-Motet" was performed during the Second Week of Contemporary Music in Kassel, March 29, 1967. Its inclusion in the programming was somewhat unusual, since the other works represented were composed almost exclusively during the past decade. Gerhard Schuhmacher has described this work as one of the "classics" of twentieth-century sacred music; Musik und Kirche, XXXVII (1967), 49. For a detailed analysis of the first movement, see Heinrich Poos, "Ernst Peppings Prediger-Motette," Musik und Kirche, XXXVIII (1968), 176-182.

The year 1938 not only marks the end of Pepping's second period, but also the end of his activity as a composer of church music for a decade. It was not until 1948 that he began writing sacred works again.[17] The writer can only surmise that, as was the case with so many artists in Germany during this time, the ideologies of the Third Reich were not compatible with Pepping's artistic goals in regard to the furtherance of Protestant choral music.

Third Period

In Pepping's third period both the chorale motet and through-composed Biblical motet continued to occupy much of his time; in addition, he wrote two important Historien: the Passionsbericht des Matthäus (1949/1950) and Die Weihnachtsgeschichte des Lukas (1959). With the exception of the massive Te Deum (1956) for soloists, choir,

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[17] During the early 1940's Pepping wrote some secular choral works, among which perhaps the most outstanding was the cycle Lob der Träne.

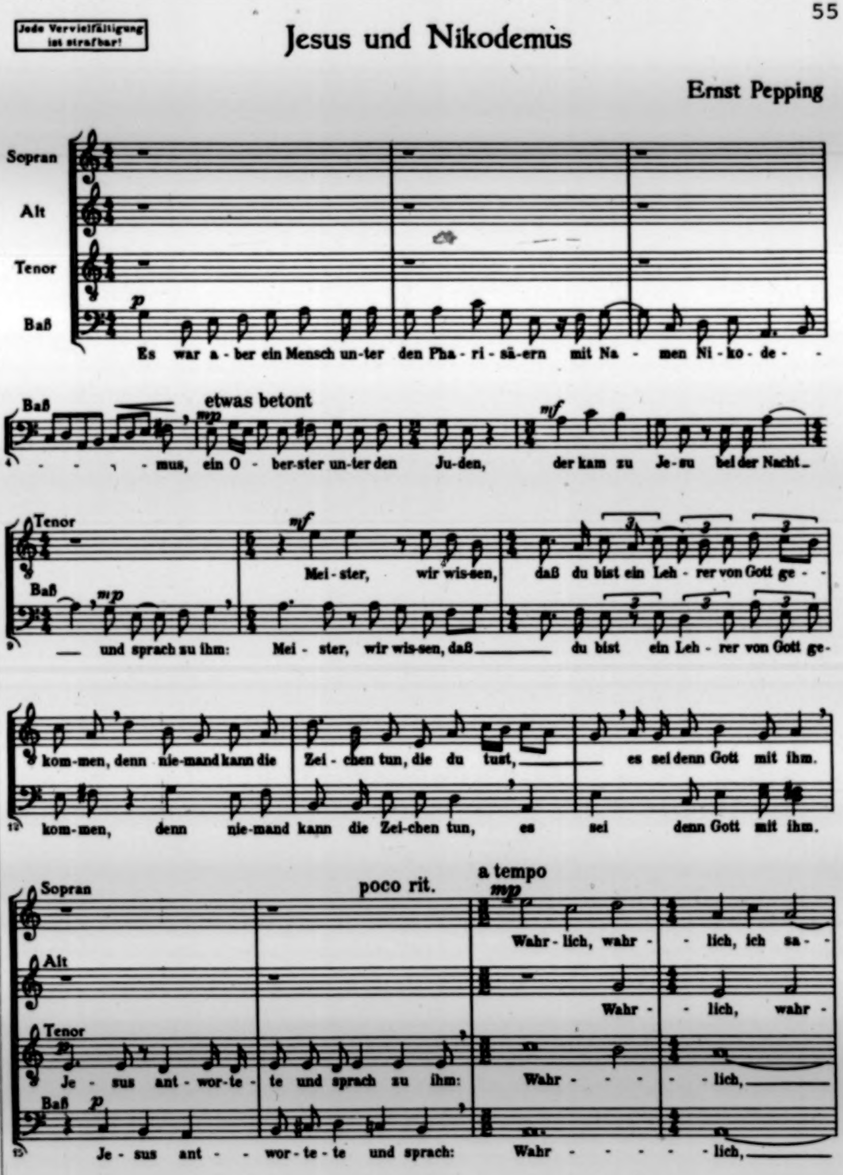
Jede Vervielfältigung ist strafbar!
Jesus und Nikodemus
Ernst Pepping
Sopran
Alt
Tenor
Baß
p
Es war a - ber ein Mensch un - ter den Pha - ri - sä - ern mit Na - men Ni - ko - de - - - - - mus, ein O - ber - ster un - ter den Ju - den, der kam zu Je - su bei der Nacht
etwas betont
mp
mf
und sprach zu ihm: Mei - ster, wir wis - sen, daß du bist ein Leh - rer von Gott ge - kom - men, denn nie - mand kann die Zei - chen tun, es sei denn Gott mit ihm.
Mei - ster, wir wis - sen, daß du bist ein Leh - rer von Gott ge - kom - men, denn nie - mand kann die Zei - chen tun, die du tust, es sei denn Gott mit ihm.
Je - sus ant - wor - te - te und sprach zu ihm:
Je - sus ant - wor - te - te und sprach:
poco rit.
a tempo
Wahr - lich, wahr - lich, ich sa -
Wahr - lich, wahr -
Wahr - - - - lich,
Wahr - - - - - - lich,
4
9
12
15

Fig. 4.--Ernst Pepping, Jesus und Nikodemus, measures 1-18.

and orchestra, these two unaccompanied works represent Pepping's most elaborate sacred compositions.

Although the Passion setting is the more extensive of the two works, similar procedures are common to both. Structurally, each *Historie* consists of a series of a cappella motets. The role of a narrator or Evangelist is absent. One of the noteworthy aspects is seen in the textual treatment. Neither work is confined exclusively to the Passion and Christmas narratives. In the setting of the Passion, the text is distributed among two choruses. The Gospel account is sung by the first chorus. The second choir functions in an interpretive role, with related textual material from the Old and New Testaments and, in the scene surrounding Golgotha from the Latin liturgy. Of special note is the insertion of an *Intermedium*[18] half-way through the work, in which each chorus is assigned reflective passages from the Old and New Testaments at the moment of Christ's betrayal. The climactic moment of the entire work is reached in the

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[18] The *Intermedium* or textual interpolation was used by Schütz, Selle, and others in seventeenth-century settings of the Passion and other *Historien*. As far as the writer can determine, Pepping was the first composer in the twentieth century to incorporate the *Intermedium* in a Passion.

"Golgotha" section. The first chorus relates the crucifixion scene in a declamatory style, while the second choir boldly asserts itself in a lengthy fugal subject to the text, Crucifixus etiam pro nobis (Fig. 5). Similar to the structure often found in Passion settings of the sixteenth and seventeenth centuries, Pepping opens his work with an Exordium and ends with a Conclusio.

In Die Weihnachtsgeschichte, the Christmas narrative is unfolded in five movements. In addition there are (1) introductory and closing motets, the first from I Timothy 3:16 ("And without controversy is the mystery of godliness: God was manifest in the flesh . . ."), and the second from a poem by Paul Gerhardt (1607-1676); (2) a trope to the third movement--Die Geburt--from the apocryphal Wisdom of Solomon 18:14 ("For while all things were in quiet silence, and that night was in the midst of her swift course, thine Almighty word leaped down from heaven out of thy royal throne"); and (3) borrowings from the Roman liturgy (Virga Jesse floruit, Hodie Christus natus est, Gloria in excelsis Deo).

A stylistic comparison of the two Historien reveals similar techniques. Neither work utilizes any chorales in their entirety, although a fragment from "Lo,

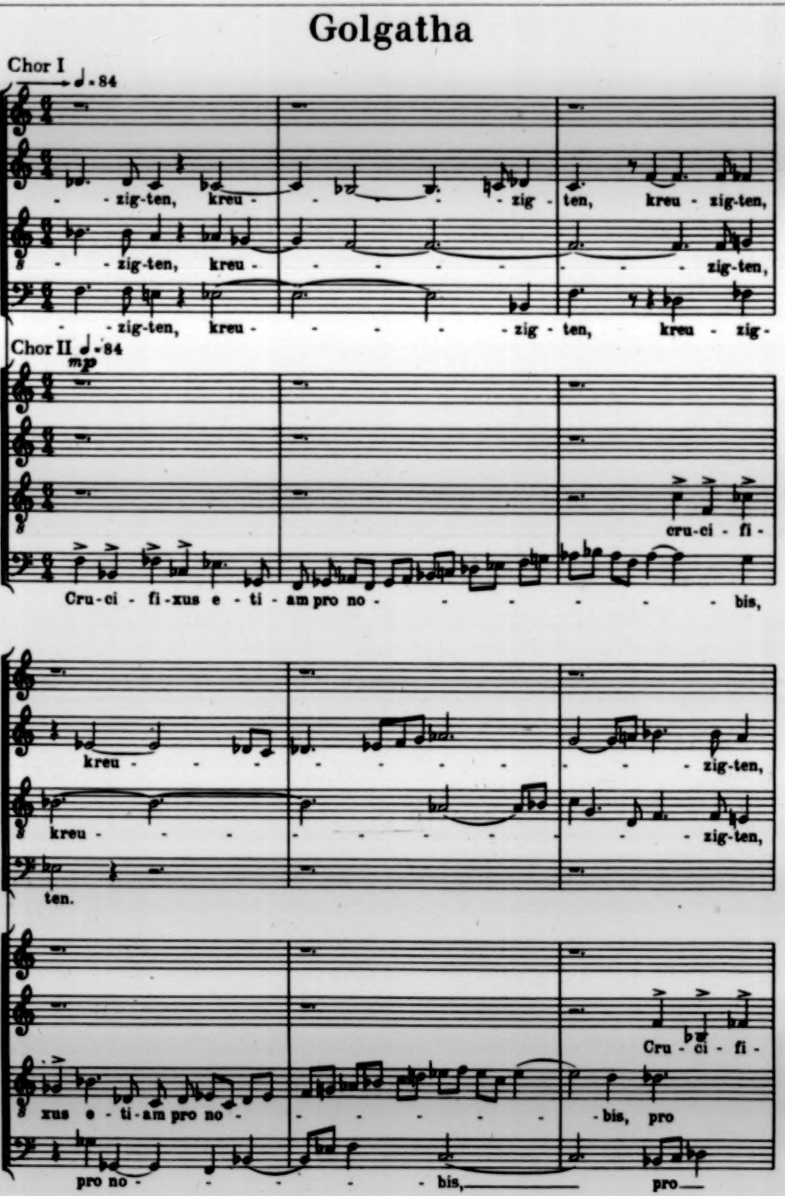
Golgatha
Chor I
♩= 84
- zig-ten, kreu - - zig - ten, kreu - zig-ten,
- zig-ten, kreu - - zig-ten,
- zig-ten, kreu - - zig - ten, kreu - zig-
Chor II
♩= 84
mp
cru-ci - fi -
Cru-ci - fi-xus e - ti - am pro no - bis,
kreu - zig-ten,
kreu - zig-ten,
ten.
Cru - ci - fi -
xus e - ti-am pro no - bis, pro
pro no - bis, pro

Fig. 5.--Ernst Pepping, Passionsbericht des Matthäus, "Golgatha," measures 1-6.

how a rose e'er blooming" is found in the first movement of *Die Weihnachtsgeschichte*. Although imitative textures are employed in both works, it is the eloquent effect of the chordal passages that command the listener's attention. In the *Passionsbericht des Matthäus*, the constant shifting of antiphonal effects between the two choirs as well as their fusion of sound show Pepping to be a consummate master of the Baroque principle of contrast. Although *Die Weihnachtsgeschichte* has some six-part writing and one section in which a double choir is used, the pervading spirit of the work is more intimate than the setting of the Passion.

One of Pepping's most dramatic third period works is his unaccompanied motet, *Das Weltgericht* (1958). The composer seizes upon every opportunity inherent in the text dealing with the Last Judgment (Matthew 25:31-46). The texture, which is predominantly homophonic, bristles with rhythmic activity. The harmonic idiom includes dissonances such as major sevenths, minor seconds, and augmented fourths to dramatize certain portions of text. As in Pepping's previous output, the constant shifting of tonal centers brought about by numerous chromatic inflections is one of the dominant elements of style. There are some extremely effective passages in syncopation. A marvel of dramatic portrayal is seen in the setting, for the men's voices, of verse forty-one: "Then shall he say unto them on the left hand, Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels" (Fig. 6). Das Weltgericht is one of Pepping's most unrestrained expressions of a New Testament text, in which a vivid declamatory style reigns throughout. Choral directors who are constantly seeking genuine contemporary forms of expression should become acquainted with this outstanding motet.

Fourth Period

The 1960's constitute Pepping's fourth period of sacred choral composition. During this decade Pepping has favored the Scriptural motet and the chorale motet. In the former category belong three unaccompanied works: (1) Johannes der Täufer (1961), a Latin Vesper for the liturgy of Saint John's Day; (2) Herr, unser Herrscher (1962), a setting of Psalm 8; and (3) Der Herr ist mein Hirte (1963), a setting of Psalm 23. The chorale motet

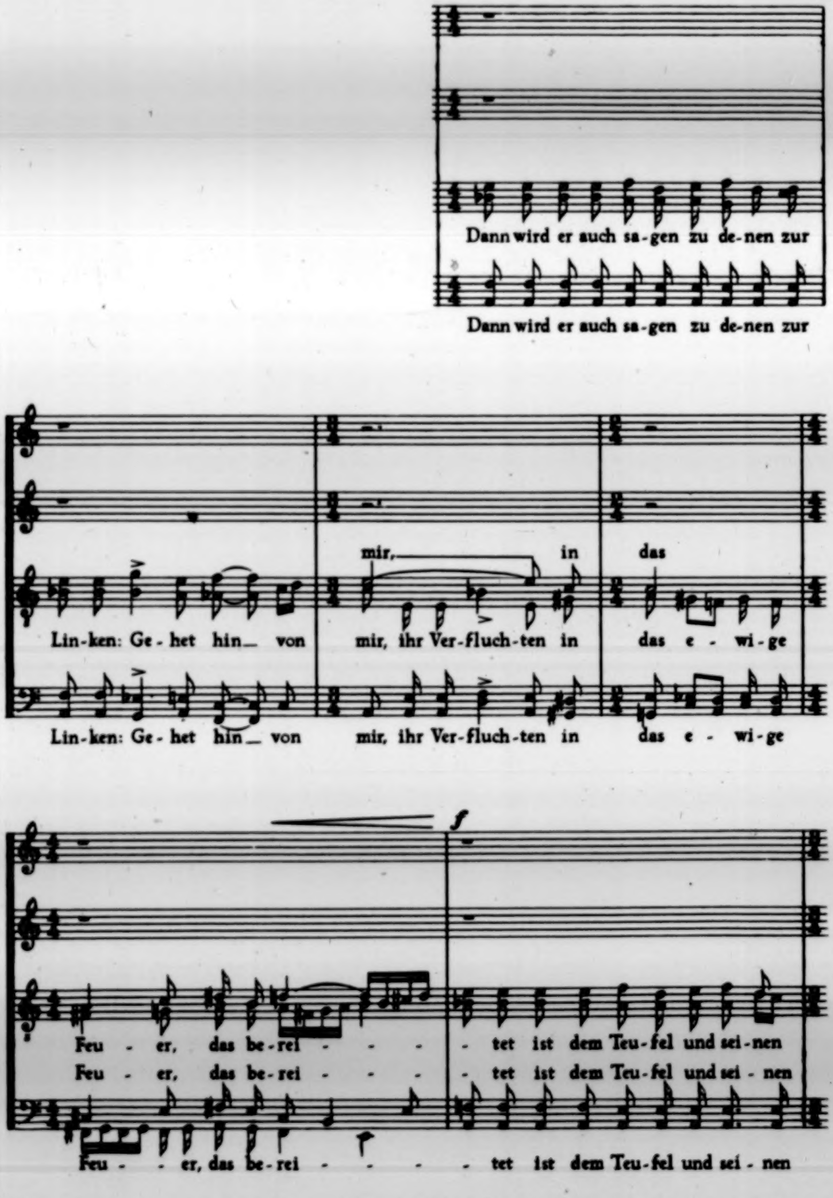
Dann wird er auch sa-gen zu de-nen zur
Dann wird er auch sa-gen zu de-nen zur
mir, in das
Lin-ken: Ge-het hin_ von mir, ihr Ver-fluch-ten in das e - wi-ge
Lin-ken: Ge-het hin_ von mir, ihr Ver-fluch-ten in das e - wi-ge
f
Feu - er, das be-rei - - - - tet ist dem Teu-fel und sei-nen
Feu - er, das be-rei - - - - tet ist dem Teu-fel und sei - nen
Feu - - er, das be-rei - - - - tet ist dem Teu-fel und sei - nen

Fig. 6.--Ernst Pepping, Das Weltgericht, measures 112-117.

is represented by (1) Gesänge der Böhmischen Brüder[19] (1963/1964), a collection of eighteen motets in which the chorale is treated as a set of variations; and (2) an Advent motet, Aus hartem Weh die Menschheit klagt (1964). In the latter work, the chorale melody is first assigned to the tenor in a 4 writing and then to the bass in an a 2 section. The opening page, almost "Brahmsian" in feeling, conveys a wonderfully expressive tonal mural with the simplest of means (Fig. 7). The latest opus from Pepping's pen, Deines Lichtes Glanz (1967), was written for the 450th anniversary of the Reformation. This lengthy work is divided into three parts. Part One is based on the text of the German Sanctus, but does not utilize the melody. Part Two is a freely-composed Biblical motet drawing upon passages from Hebrews. Part Three treats both the text and melody of the Pentecost hymn, Komm, heiliger Geist, Herre Gott. The pervading style of this motet shows no radical departure from Pepping's previous output.

In conclusion, Ernst Pepping commands a towering position in twentieth-century German Protestant choral

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[19] The wealth of music from the early liturgy of the Bohemian Brethren (Moravians) has only in recent years begun to be uncovered both in Germany and America.

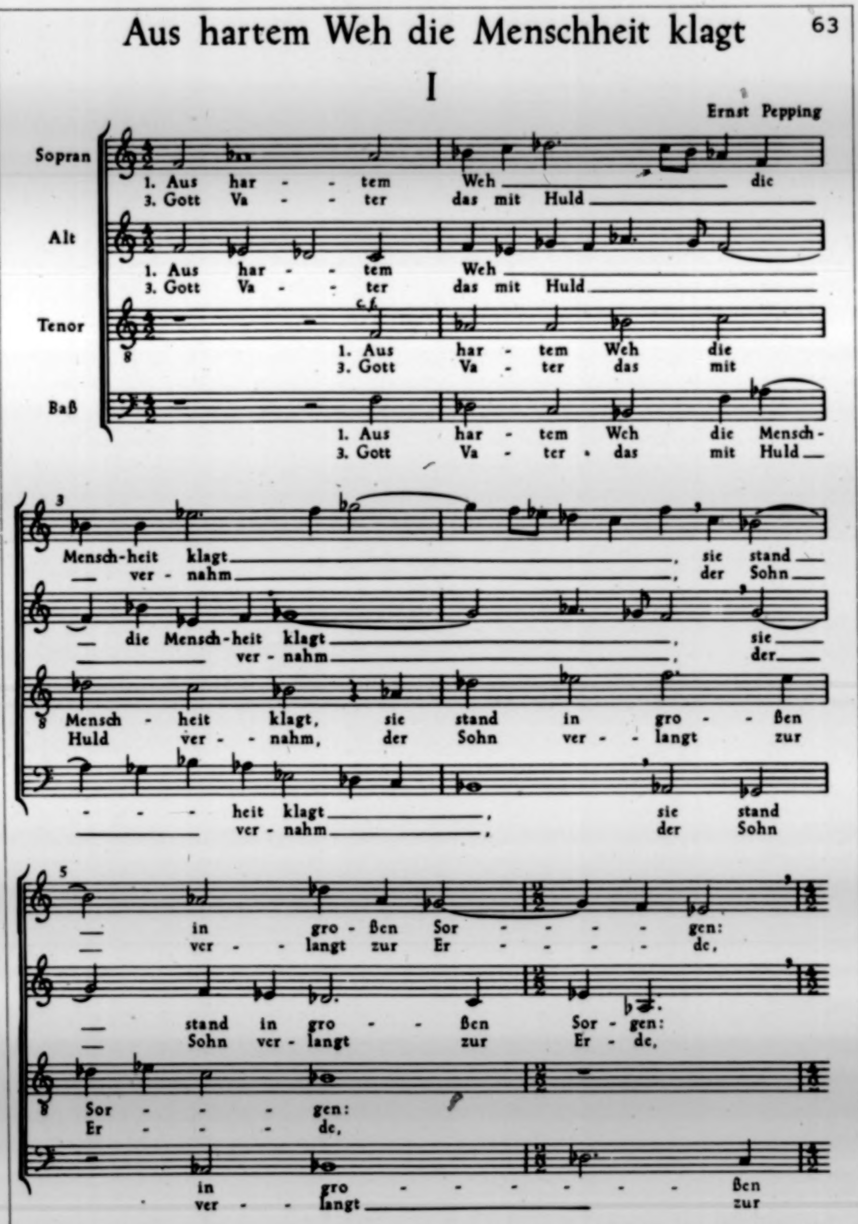
Aus hartem Weh die Menschheit klagt
63
I
Ernst Pepping
Sopran
Alt
Tenor
Baß
1. Aus har - - tem Weh die Mensch-heit klagt, sie stand in gro - ßen Sor - - - - - gen:
3. Gott Va - - ter das mit Huld ver - nahm, der Sohn ver - - langt zur Er - - - - - de,
1. Aus har - - tem Weh die Mensch-heit klagt, sie stand in gro - - ßen Sor - gen:
3. Gott Va - - ter das mit Huld ver - nahm, der Sohn ver - langt zur Er - de,
c. f.
1. Aus har - tem Weh die Mensch - heit klagt, sie stand in gro - - ßen Sor - - - - gen:
3. Gott Va - ter das mit Huld ver - - nahm, der Sohn ver - - langt zur Er - - - - de,
1. Aus har - tem Weh die Mensch - - - - heit klagt, sie stand in gro - - - - - - - - ßen
3. Gott Va - ter das mit Huld ver - nahm, der Sohn ver - - langt zur
3
5

Fig. 7.--Ernst Pepping, Aus hartem Weh die Menschheit klagt, measures 1-6.

music. It was largely through his efforts that the historic Lutheran chorale once again became a living force in German church music. With the resumption of the *cantus firmus* principle, a new generation of composers rediscovered a technique so cherished by the Renaissance and Baroque masters of choral music. Although Pepping's art has not changed essentially during the past forty years, his music has shown a steady progression in the refinement and consolidation of techniques. Pepping has expressed little interest in serial methods or more recent trends of the sixties, and in this sense he has remained a traditionalist. Throughout his creative life, Pepping has chosen to cultivate the medium closest to his artistic nature--the a cappella motet. As a first-rank composer and teacher, he has been one of the most illuminating figures of our age.

Hugo Distler (1908-1942)

The tragic and untimely death of Hugo Distler at the age of thirty-four removed from the ranks of the first generation one of its most dynamic spokesman for contemporary German Protestant music. The influence exerted by Distler upon composers representing all three generations can scarcely be overestimated, for it was largely through his distinctive choral art--as well as the spirit behind that art--which enabled his contemporaries to create a profound renascence in church music. After examining Distler's background, his works will be discussed in view of six stylistic considerations: (1) types of works, (2) text, (3) melody and harmony, (4) texture, (5) rhythm, and (6) formal structure.

Distler's compositional style began to be formulated as a student at the Leipzig Conservatory in 1927, where he studied composition with Hermann Grabner. Like Johann Nepomuk David, who later came to Leipzig,[20] Distler was exposed to the highly regarded Thomanerchor under the leadership of Karl Straube. In 1931 Distler accepted his first position at the Saint Jakobi Church in Lübeck. During his six year tenure there as organist and director, Distler initiated a series of thirty-eight "Musical Vespers." It was largely through these Abendmusiken that he began to achieve a reputation as a talented organist, conductor, and composer. Due to escalating tensions between the church and the Nazi government, Distler left Lübeck in the spring of 1937 and accepted a teaching post at the Hochschule für Musik in Stuttgart; here he conducted two choirs and began an oratorio society known as the Esslinger Singakademie. In 1941 Distler received an appointment as professor at the Berlin-Charlottenburg Hochschule für Musik, where he taught theory, composition, choral conducting, and organ; he succeeded Kurt Thomas, whose works had already aroused such interest during the late 1920's.[21] Distler's choral activities in Berlin included directorship of the famous Staats- und Domchor. It is evident from this background that Distler brought a considerable amount of practical knowledge to the craft of choral composition.[22]

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[20] Infra, p. 80.

Types of Works

Chorsatz.--At the forefront of Distler's shorter choral settings stands Der Jahrkreis, opus 5 (1933). This collection of fifty-two three-part settings--all but nine are based on chorales--was written for Distler's amateur choir at the Jakobi Church in Lübeck, but the composer intended the settings to be sung by any choir having modest performing forces. Along with Pepping's Spandauer Chorbuch, Distler's compilation contained perhaps the most significant Choralsätze coming from the 1930's. Distler's other major publication of brief choral settings was his Liturgische Sätze über altevangelische Kyrie- und Gloriaweisen, opus 13, (1936). Similar to Der Jahrkreis, these twenty-eight settings (a 2 - a 8) of different melodies for the Lutheran Kyrie and Gloria are Gebrauchsmusik of a high artistic quality.

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[21] Infra, p. 106.

[22] Biographical information from Palmer, Hugo Distler, Chapter I.

Motette.--The majority of Distler's works in the motet category are chorale motets. His first published work, Herzlich lieb hab' ich Dich, o Herr, opus 2 (1931), is an extended polyphonic chorale motet for two mixed choirs. Of great popularity in Germany were Distler's Drei kleine Choralmotetten, opus 6/II (1933). But it was in the nine motets from the Geistliche Chormusik, opus 12 (1934-1941) that the composer demonstrated his greatest talents. This collection--drawing its title from Schütz's opus of the same name--was originally planned as a liturgical series to encompass the entire church year. Of the nine works, there are four chorale motets, four

Biblical motets, while one--the Totentanz--is based on texts of Angelus Silesius (Johannes Scheffler, 1624-1677).

Deutsche Messe.--Distler's first work dating from his Lübeck years was Eine deutsche Choralmesse, opus 3 (1931). His intention in writing the work was to provide a contemporary musical statement that was easily performable; he also acknowledged his debt to the venerable tradition of the fifteenth and sixteenth centuries.[23] Adrio has noted that the Mass is not primarily a liturgical work, since the chorales upon which the five movements are based are not the ones usually found in the typical German Mass.[24]

Kantate.--Distler wrote four works that can be classified as cantatas; all four make use of the chorale. The first, Kleine Adventsmusik, opus 4 (1931), employs a chamber ensemble of SAB choir, soli flute, oboe, violin, and organ (or harpsichord or piano), plus optional parts for cello and narrator. The second cantata, Christ, der du bist der helle Tag, opus 6/I (1931), calls for SAB, organ, and two obbligato instruments. The third and fourth cantatas comprise opus 11: Wo Gott zum Haus nit gibt sein Gunst and Nun danket all und bringet Ehr (1933). Larry Palmer has found parallels in both works with the two earlier cantatas: the first is similar to opus 4; the second, to opus 6/I.[25] Both cantatas were designed for the worship service as examples of contemporary Gebrauchsmusik.

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[23] Hugo Distler, preface to the score (Kassel: Bärenreiter-Verlag, 1932).

[24] Supra, pp. 12-13.

Historie.--Like Pepping, Distler also wrote two elaborate compositions belonging to the type known as Historie. The first was his Choralpassion, opus 7 (1932), a five-part unaccompanied work drawing on all four Gospels. Although Distler acknowledged his debt to the Schütz Passions in the writing of the work,[26] it appears that he was also influenced by Kurt Thomas' Passionsmusik nach dem Evangelisten Markus (1926), composed when Thomas was only twenty-two. Distler's other large-scale work was Die Weihnachtsgeschichte, opus 10 (1933), composed for four-part chorus and a solo quartet. Similar to the Passion setting, this work combines archaistic leanings with a wholly personal idiom that is unique to Distler's music.

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[25] Palmer, Hugo Distler, p. 130.

[26] Distler, postscript to the score (Kassel: Bärenreiter-Verlag, 1932).

Text

The two primary sources of Distler's texts are chorales from the sixteenth and seventeenth centuries and the Lutheran Bible. Other sources were drawn from the Apocalypse (Der Jahrkreis, Number 35), the nineteenth-century poet Mörike (Der Jahrkreis, Number 50), and the seventeenth-century writer Silesius (Geistliche Chormusik, Number 2). It is worth noting that five of the nine motets comprising the Geistliche Chormusik deal with eschatological subjects, reflecting Distler's preoccupation with the life to come as well as with the trials and tribulations of his last few years.

Like the masters of the polyphonic era, Distler had the ability to think through the human voice. This ability presupposes a fundamental reverence for the word, and for the word formations of poetic expression, and a perception of the growth into music of the verbal unit. It is precisely this aspect which gives Distler's text settings such intensity, lucidity, and depth of feeling.

His genius for penetrating the meaning behind the words is one of the most persuasive facets of his art. The technical devices employed in setting the texts are varied and imaginative, but are invariably related to the composer's handling of melody and harmony, texture, rhythm, and form; these four components will now be discussed.

Melody and Harmony

Distler's melodic and harmonic style are basically classical in regard to tonality, intervalic relationships, and chord progressions. Like other composers who were searching for new solutions during the 1930's, Distler sometimes resorted to scalar patterns other than the major and minor modes of the diatonic scale. Of prime significance in his work is the utilization of the pentatonic scale and the modes. Occasionally he employs pentatonic formations in all parts. In the Choralpassion and Die Weihnachtsgeschichte, pentatonic scales form much of the material in the unaccompanied recitative sections; the choral writing is characterized by warm modal progressions. Of particular fascination are the florid melismas which abound in the composer's writing, often exhibiting a pentatonic character. These melismas are inextricably bound to Distler's rhythmic treatment, and are usually found in passages emphasizing one syllable of a key word. Belonging to a special class--although not always of a pentatonic nature--are the lovely melismatic "Amens" incorporated in a number of works.

Distler's intervalic construction is closely allied with his harmonic principles. Among the intervals that rank high in the composer's thinking are perfect fourths and fifths, thirds, and the minor seventh; diminished and augmented intervals are occasionally inserted to depict such occurrences as suffering and death.

Although used only sparingly, chromaticism is most effective in conveying certain portions of text. In the Choralpassion, the hypocritical outburst of the crowd, Wir haben keinen König ("We have no king but Caesar"), is sung by the chorus in a descending chromatic scale. The greatest application of chromaticism in Distler's music occurs in the final motet from the Geistliche Chormusik--Fürwahr, er trug unsere Krankheit. In this masterpiece of supreme beauty, chromaticism is employed both in the melodic and harmonic sense. Melodically, one finds a chromatic fugal subject to the text Aber um Missetat willen ward er verwundet ("He was wounded for our transgressions") (Fig. 8). Harmonically, chromaticism intensifies the expression of heavy sorrow (Fig. 9).

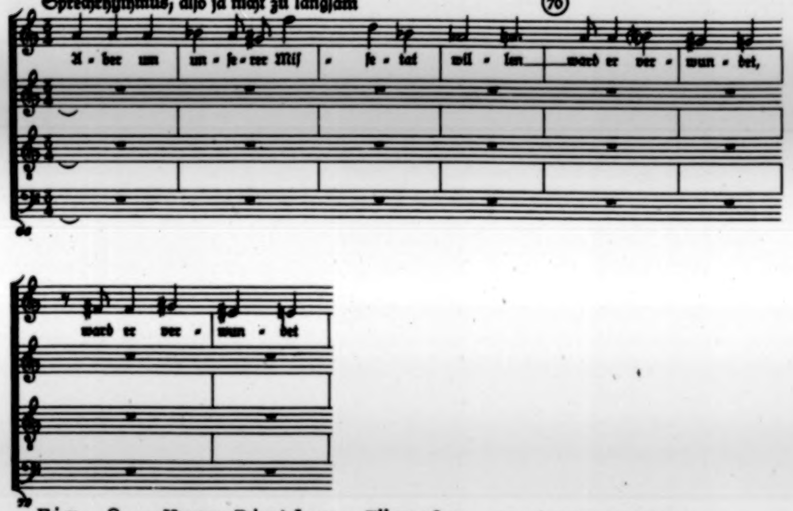
Sprechrhythmus, alſo ja nicht zu langſam
70
A - ber um un - ſe - rer Miſ - ſe - tat wil - len ward er ver - wun - det,
ward er ver - wun - det

Fig. 8.--Hugo Distler, Fürwahr, er trug unsere Krankheit, measures 66-73.

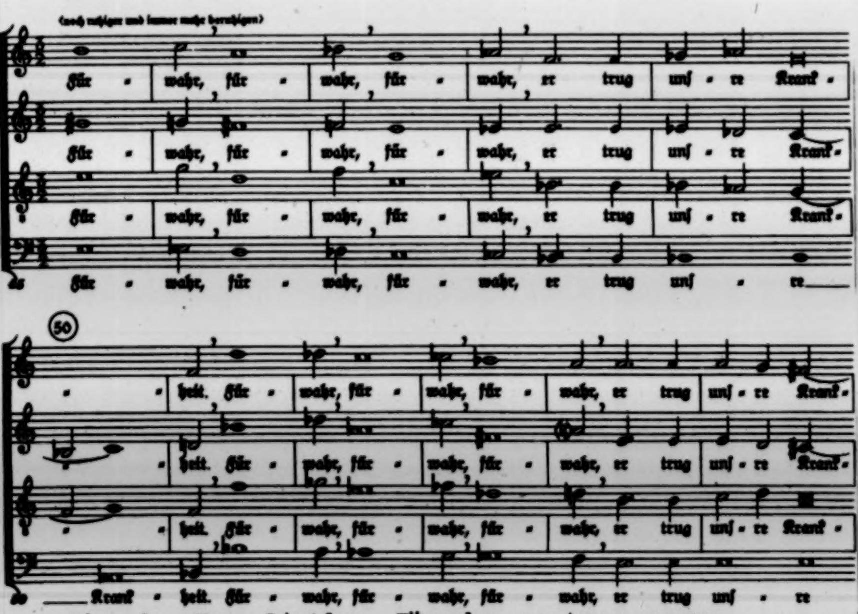
(noch ruhiger und immer mehr beruhigen)
Für - wahr, für - wahr, für - wahr, er trug unſ - re Krank -
50
heit. Für - wahr, für - wahr, für - wahr, er trug unſ - re Krank -
Krank - heit. Für - wahr, für - wahr, für - wahr, er trug unſ - re

Fig. 9.--Hugo Distler, Fürwahr, er trug unsere Krankheit, measures 45-55.

The remaining harmonic procedures in Distler's music include the following: (1) the subtle use of the major/minor third relationship; (2) passages in which the voices move in fifths and octaves, reminiscent of a parallel organum style; (3) the interchanging of modal and tonal chord structures in close juxtaposition; (4) occasional cross-relations; and (5) the reiteration of a few chords during the course of a phrase for the purpose of textual intensification.

Texture

Distler's two earliest works--Herzlich lieb hab' ich Dich, o Herr and Eine deutsche Choralmesse--demonstrate the composer's youthful mastery of polyphonic textures. Within six to eight-part choral textures, a deliberate imitation of Renaissance practice is seen in the cantus firmus treatment; in the first work for double choir, the composer utilizes Baroque concertato techniques. In the miniature three-part settings from Der Jahrkreis, the occasional essays at imitation are short-breathed but have constructive significance. In the mature Geistliche Chormusik, imitative textures are set against crisp declamatory sections of a homophonic nature. The contrapuntal devices of canon and fugue are rarely integral elements as they are in the music of Pepping and David. A favorite technique is the pairing of voices, either alone as a duet or with pairs of parallel voices in contrary motion to each other.

The four cantatas which include instrumental parts are all on a modest scale in their disposition of forces and show stylistic similarities. The three obbligato instruments (flute, oboe, violin) in the Kleine Adventsmusik have almost the same ranges, and are employed both as a solo trio with continuo and as an accompanying group for the SAB choir; the chorale upon which the work is based, Nun komm, der Heiden Heiland, is reinforced by the oboe in strict fashion. The two obbligato instruments in Christ, der du bist der helle Tag are combined with the three-part choral texture in a manner reminiscent of many seventeenth-century chorale cantatas. The instrumental writing in the two later cantatas of opus 11 is more adventuresome and idiomatic; also, in the use of a full string ensemble, the composer obtains a more sonorous texture.

Rhythm

Distler's creative gifts are nowhere better demonstrated than in his novel treatment of rhythm. The rhythmic element permeates all aspects of his choral skein, and serves as a form generating process. In such early works as the *Choralmesse* and *Kleine Adventsmusik*, there are examples of unbarred music. In the very first setting from *Der Jahrkreis*, the "tyranny of the barline" is avoided through the simultaneous use of three different meters. In such later works as *Die Weihnachtsgeschichte*, Distler attained an even greater rhythmic freedom in the separate barring of all the individual parts.

Other rhythmic devices are integrated with great finesse. One of these techniques involves the use of asymmetric meter signatures in close relationship. Another procedure of forceful impact is the employment of two notes to a single syllable (Fig. 10). A technique that contributes to the rhythmic structure is the insertion of breath marks in the middle of a phrase or word; this hocket-like effect is one of the distinctive marks of Distler's music and was later imitated by other German composers. Sometimes triplets are woven into the texture to heighten such words as *Himmelreich* ("heaven").

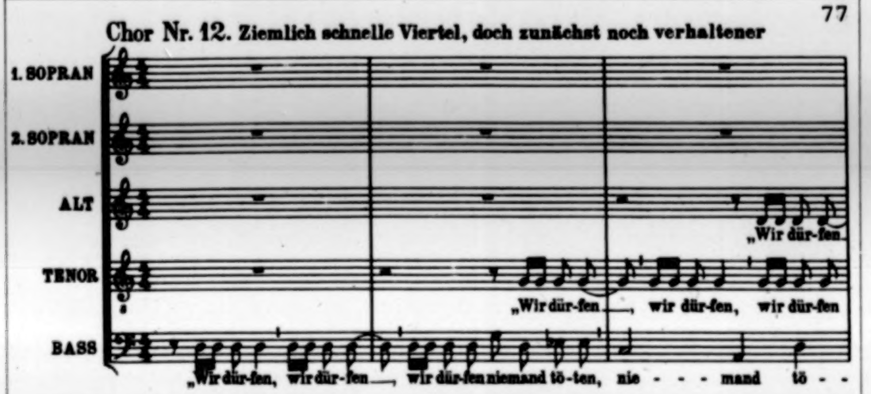
Chor Nr. 12. Ziemlich schnelle Viertel, doch zunächst noch verhaltener
1. SOPRAN
2. SOPRAN
ALT
TENOR
BASS
„Wir dür-fen
„Wir dür-fen, wir dür-fen, wir dür-fen
„Wir dür-fen, wir dür-fen, wir dür-fen niemand tö-ten, nie - - - mand tö - -

Fig. 10.--Hugo Distler, Choralpassion, "Chorus No. 12," measures 1-3.

Distler's rhythmic inventiveness attains its most grandiose expression in the nine motets from the Geistliche Chormusik. In these works the general feeling rests in the avoidance of regular pulsations, which is accomplished through the use of syncopations, displaced accents, polyrhythms, meter and tempo changes, and rhythmic ostinati. The first motet from this series, Singet dem Herrn ein neues Lied, is particularly impressive in its rhythmic diversity, including the brilliant setting of the words lobet den Herren ("praise the Lord") (Fig. 11).

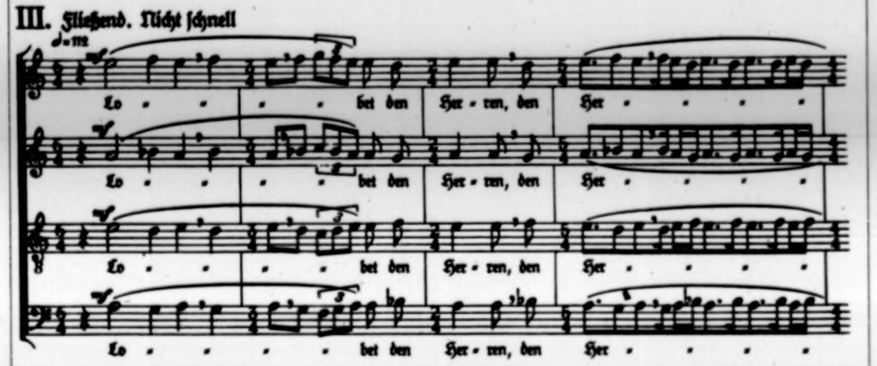
III. Fließend. Nicht schnell
Lo - - - - bet den Her - ren, den Her - - - -
Lo - - - - bet den Her - ren, den Her - - - -
Lo - - - - bet den Her - ren, den Her - - - -
Lo - - - - bet den Her - ren, den Her - - - -

Fig. 11.--Hugo Distler, Singet dem Herrn ein neues Lied, measures 92-95.

Formal Structure

The formal content in Distler's sacred works is to a large extent based on textual considerations. In the pieces that utilize chorales, the number of stanzas often determines the number of sections. Sometimes the larger sections are fragmented into smaller units, in which case the composer is fond of contrasting textures by writing Bicinia and Tricinia. One writer has shown the overall form of the Kleine Adventsmusik to be a symmetrical arch-plan, not unlike that found in Bach's cantata Christ lag in Todesbanden.[27] In opening this work with a "Sonata," Distler shows an affinity with such middle Baroque artists as Buxtehude. Distler occasionally employs rondo forms, as seen in his cantata Christ, der du bist der helle Tag, with its ABACA structure. The variation technique is found in the chorale motet, Ich wollt, das ich daheime wär (Geistliche Chormusik, Number 5).[28] The final two works from the Geistliche Chormusik were originally conceived as opening and closing motets for a Passion setting, which Distler never completed; both are sectional in construction and conclude with simple and yet moving chorale settings.

Without any doubt, Hugo Distler must be ranked as one of the most original and richest talents within the phalanx of twentieth-century German composers of sacred choral music. One of the truly remarkable facts is that his entire creative life extended over a period of scarcely a decade (1931-1941). Although Distler's art was initially modeled on his Renaissance and Baroque predecessors, he soon evolved a style that was unique in expression and contemporary in spirit. With such works as the modest settings from Der Jahrkreis, he contributed to the liturgical renewal movement by providing many choirs with artistically valid Gebrauchsmusik. With his Geistliche Chormusik, he challenged choral ensembles with some of the most compelling motets of his time. Above all perhaps was his ability to proclaim boldly the Word with such exalted seriousness of purpose and spiritual commitment.

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[27] Palmer, Hugo Distler, p. 111.

[28] For a comparison of Distler's setting with another on the same text by David, see Infra, p. 87.

Johann Nepomuk David (1895-)

The third leader in the triumvirate of first generation composers, Johann Nepomuk David, was born in the same year as Hindemith and Carl Orff. Although Austrian by birth (Eferding, Upper Austria) and reared in the Catholic Church, David's significance for German Protestant church music is of the first magnitude. David received his earliest musical training as a choir-boy in the monastery at Saint Florian, where the imposing Bruckner organ is found. His student years were spent at the Vienna Academy (1920-1923), where he studied with Joseph Marx. From there he went to Wels, Upper Austria, to become Kantor at the Protestant Christuskirche (1924-1933). In 1934 he took the position as teacher of composition at the Leipzig

Conservatory, becoming its director in 1939. After the Second World War he was appointed director of the Salzburg Mozarteum (1945-1947). In 1947 David became professor of composition at the *Musikhochschule* in Stuttgart, Germany, where he remained for nearly two decades. David has been the recipient of many honors, including the Hamburg "Bach Prize" (1950) and the Berlin "Art Prize" (1966).[29]

David's style has been described in such diversified labels as "neo-Gothic," "neo-Baroque," "neo-Classic," "Bach-Bruckner-synthesis," and even others.[30] Furthermore, one can find elements of impressionism, and, in his latest works, an interest in serial techniques. In actuality, David is not an eclectic in the true sense of the word, but rather a highly gifted independent personality. To a greater degree than perhaps any composer in the twentieth century, David's sacred choral composition is rooted in a thorough mastery of contrapuntal textures and techniques. In a lecture delivered at the Bremen Bach Festival in 1939, David compared the contrapuntal art with homophonic music, not merely in the musical sense, but in the realms of philosophy and aesthetics:

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[29] The most exhaustive account of David's life can be found in H. H. Stuckenschmidt, *Johann Nepomuk David. Betrachtungen zu seinem Werk. Mit einem Lebensabriss von Hase, und einem Werkverzeichnis* (Wiesbaden: Breitkopf & Härtel, 1965), pp. 47-58.

[30] Walter Kolneder, "Johann Nepomuk David," *Neue Zeitschrift für Musik*, CXIX (1958), 213.

> It is no accident that contrapuntal music has grown within the church and has actually been at home only there. It has its essential subject matter in worship. It is a reflection of the spiritual as it is symbolical architecturally in the Cathedral . . . With homophonic music the new time has found its expression; it is the expression of highest joy of the senses, the joy of life on earth. It reflects human life. It is possible to guide the striving human being, to awaken in him the desire to leave the sphere of the sensual. . . . Homophonic music reaches the human being at his level and approaches him by appealing to his feelings. It feeds his emotional powers, can elevate him, but can also cause a feeling of letdown.
>
> It is clear, that compared to this kind of music our contrapuntal music has a difficult position to uphold. A kind of music which one can enjoy is naturally more welcome than one which calls for active concentration by the person. A kind of music which expresses joy and suffering is more pleasing to us than the sweetest music, which does not acknowledge our historical present, but simply exists as a song of praise to God.
>
> Yet there are powers within contrapuntal music which appeal to our emotions--differently, to be sure, than in homophonic music. . . . Different are the effects of polyphonic music on the soul. Different, because this music has its center in the powers of the mind, whereas homophonic music has its center in the feelings. This is the essential great difference between the two kinds of music: the fact that the creative man in contrapuntal music is no more than he who obediently fulfills all possibilities which result organically from the

> cantus firmus; he is the real artist in the sense of Plato, who creates music objectively, that is to say, who eliminates his personal feelings.[31]

David's involvement with the art of polyphony is exhibited in one of his earliest works, the chorale motet Nun bitten wir den heiligen Geist,[32] for SATB (1935). The most notable formal aspect is an ostinato motive in the bass to the word kyrieleis. Above the bass, the Whitsuntide chorale is introduced in strict canon at a half-note apart in the other voices. As the rhythmic motion continues, with no meter changes, the feeling evoked is that of a long and steady prayer procession in which the Holy Spirit is staunchly affirmed by the faithful.

From the same year came a Passion motet on a text by Paul Gerhardt (1606-1676), Ein Lämmlein geht und trägt die Schuld. In this work, also for SATB, David employs a procedure similar to the technique of points of imitation found in the era of the Josquinian-type motet.

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[31] Quoted in Söhngen, Wandel und Beharrung, pp. 126-127.

[32] For an extensive list of composers from the Reformation to the present who have based choral works on Nun bitten wir den heiligen Geist, see Heinrich Richard Trötschel, Verzeichnis der Chormusik zum Evangelischen Kirchengesangbuch (Berlin: Verlag Merseburger, 1960), pp. 75-77.

Each part is treated in polyphonic imitation, with the overlapping of phrase structure. Apart from this "neo-Renaissance" influence is David's harmonic idiom, which already shows signs of a personal stamp. Specifically, within a phrase or cadential progression of traditional harmonies, the composer inserts major seventh, minor ninth, or diminished chords. Although used only sparingly, these sonorities are effective in emphasizing such words as Sünder ("sins") and leiden ("suffer").

David's third work from 1935 was his chorale motet, Herr, nun selbst den Wagen halt. The formal plan contains three sections in B♭ major. In the first, the chorale is presented in a direct homophonic manner, with the voice leading and rhythmic motion differing little from a sixteenth-century chorale setting. The harmonic content includes secondary seventh chords (II_7 and III_7) and a nondominant ninth chord (IV_9). In the second section ("somewhat livelier") imitation is employed within a more vigorous rhythmical treatment. Harmonically, variety is achieved by the inclusion of minor seconds, diminished chords, and seventh chords; the cadence arrives at I^6_4 in B♭ major. In the third and longest section ("still livelier"), David combines homophonic and polyphonic textures. The frequent chromatic alterations create fluctuating tonal centers. This trait became more than an occasional feature in the composer's later works.

During his Leipzig years David wrote two motets of commanding stature. The first of these was the monumental three-part work, Ex Deo nascimur--in Christo morimur--Ex spiritu sancto reviviscimus (1936), dedicated to Karl Straube and the choir of the Thomaskirche. Part One, in D minor and scored for double choir, shows the imprint of the Baroque dramatic concertato: one choir is contrasted against the other in a free and subjective manner. The opening seventeen measures serve as an introductory choral fanfare. A striking aspect is the effect David achieves in unison passages, which are found in either all voices of one choir or in pairs of voices in the second choir. A grandiose middle section follows in which the German version of the Credo, Wir glauben all' an einen Gott, is treated polyphonically in all eight parts. The composer's mastery of counterpoint is brilliantly displayed throughout, whereby such devices as augmentation, diminution, and stretto are integral components of the musical fabric. A final coda-like section of seventeen measures is related to the opening fanfare, thus demonstrating David's strong sense of formal proportions.

Part Two is written for two three-part chamber choirs (SAB/ATB). The reduction of choral forces is primarily due to David's choice of somber macaronic texts: In Christo morimur ("In Christ we die") and the first and third stanzas of Nikolaus Herman's (1480-1561) chorale, Wenn mein Stündlein vorhanden ist ("When my last hour has come"). As in Part One, the Latin text is stated during the first seventeen bars; in the second part, however, it is initially confined to the second choir. Special attention is given the word morimur ("we die"), which is depicted in a predominantly descending and stepwise melodic line. The composer's ingenuity for rhythmic and stylistic diversity is seen in his working of the chorale melody. It is first presented in the alto in $\frac{3}{2}$ meter (sempre piano tenuto). The soprano enters next in duple time and in diminution (sempre piano quasi staccato). The bass--also in duple meter--is augmented in whole-notes (sempre piano legato), reminiscent of a practice found in the Renaissance and Gothic motet. The three vocal lines maintain their rhythmic proportions until completion of the chorale stanzas. The Latin text is stated intermittently by the lower STB choir, until finally, it is heard alone in imitative fashion for the last seventeen measures.

Part Three marks the return to the employment of double choir and *concertato* techniques. As in the previous movements, the textual material is bilingual, consisting of the third stanza of the German Credo and, in the latter half, the Latin text *De spiritu sancto reviviscimus*. The musical content is to a great extent based on Part One. One of the dominant features is a canon that develops at the offset between both choirs at one measure apart. In the final portion of the work--at first with the juxtaposition of both texts and in the concluding measures with the Latin only--David again demonstrates his masterful handling of contrapuntal textures.

David's second choral offering from 1936 was the chorale motet, *Ich wollt, dass ich daheime wär*, for SATB. Since Hugo Distler also composed a motet to the same text in the 1930's,[34] it might be fruitful to compare the two works. The text, dealing with the contemplation of death and life-eternal, is by Heinrich von Laufenberg (*ca*. 1390-1458). David's setting is based on the original melody, which is found in the Lochamer Liederbuch[35] of 1452 (Fig. 12). Distler employs a somewhat altered version found in the Evangelisches Kirchengesangbuch (Fig. 13). In regard to key structure, David begins in D minor, modulates briefly to related keys, and cadence in D major with a picardy third. Distler remains within the framework of E minor throughout, and, like David, raises the third at the final cadence. In both versions, the cantus firmus is distributed among all four voices; otherwise, the treatment of style is quite different. David's harmonic vocabulary is more diversified, ranging from textures of triadic writing, parallel sixth chords, and simple note-against-note counterpoint to more pungent sonorities (cross-relations, seconds and ninths, and chromaticisms). Distler's setting exudes a noble simplicity, in which rhythmic subtleties are exploited with unerring sensitivity. In both works, the crossing of voices is an integral part of the texture. Finally, both composers are deeply cognizant of the nuances of the German language, and in this sense their choral art breathes the profound spirit of Heinrich Schütz.

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[34] *Geistliche Chormusik*, op. 12, No. 5.

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[35] This collection is the most important source of early German folk song.

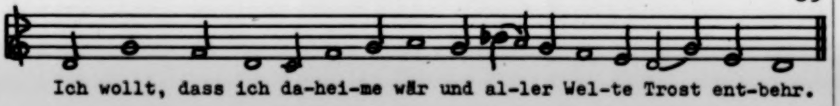
Ich wollt, dass ich da-hei-me wär und al-ler Wel-te Trost ent-behr.

Fig. 12.--Original melody of "Ich wollt, dass ich daheime wär" (Lochamer Liederbuch, 1452).

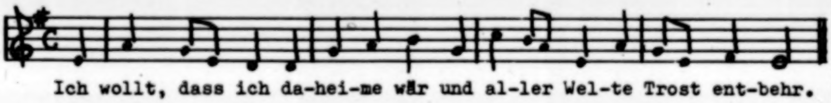
Ich wollt, dass ich da-hei-me wär und al-ler Wel-te Trost ent-behr.

Fig. 13.--Altered version of "Ich wollt, dass ich daheime wär" (Evangelisches Kirchengesangbuch, 1951).

David continued to cultivate the a cappella motet during the late 1930's, at which time he wrote his first works utilizing Biblical texts. As in the case of Pepping, the early 1940's were not productive years for David. The only work to come from his pen was a miniature cantata, Fröhlich wir nun all' fangen an (1941), for SAB, oboe, and organ. This cantata was the composer's first accompanied choral work, and the spirit of Bach is strongly felt throughout. David's interest in medieval musical thought is seen in a SSATB setting of Ut queant laxis: Hymnus super voces musicales (1946). This work, based on the Guidonian solmisation syllables, demonstrates the successful fusing of an eleventh century hymn within the framework of a contemporary choral idiom.

David's first great work was his Deutsche Messe, opus 42, for four to ten voices (1952). This is a Protestant Mass, drawing its melodic content from the Lutheran counterparts of the Ordinary of the Latin Mass. In the composer's words,

> The German Mass holds closely, in each section, to the melodies of the corresponding hymns. The cantus firmus in the work appears in continuous imitations and is always concerned, even in ten-part writing, to emphasize the requirements of the text.[36]

Structurally, the Mass is a series of five chorale motets, each presenting its own stylistic idiosyncrasies. In the Gloria, there exists three separate levels: (1) the paired duet structure of the sopranos reiterating the Latin fragment, Gloria in excelsis Deo; (2) the German cantus firmus in imitation between alto and tenor; and (3) the divided bass line staunchly affirming the words of praise, Allein Gott in der Höh sei Ehr! ("Glory be to God in the highest!") (Fig. 14). A more dramatic passage occurs in the extended "Amen" at the conclusion of the Credo: unison writing is contrasted with layers of ninth, eleventh, and thirteenth chords (Fig. 15). In the climactic Sanctus

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[36] Johann Nepomuk David, notes on back of Cantate Record No. 642211.

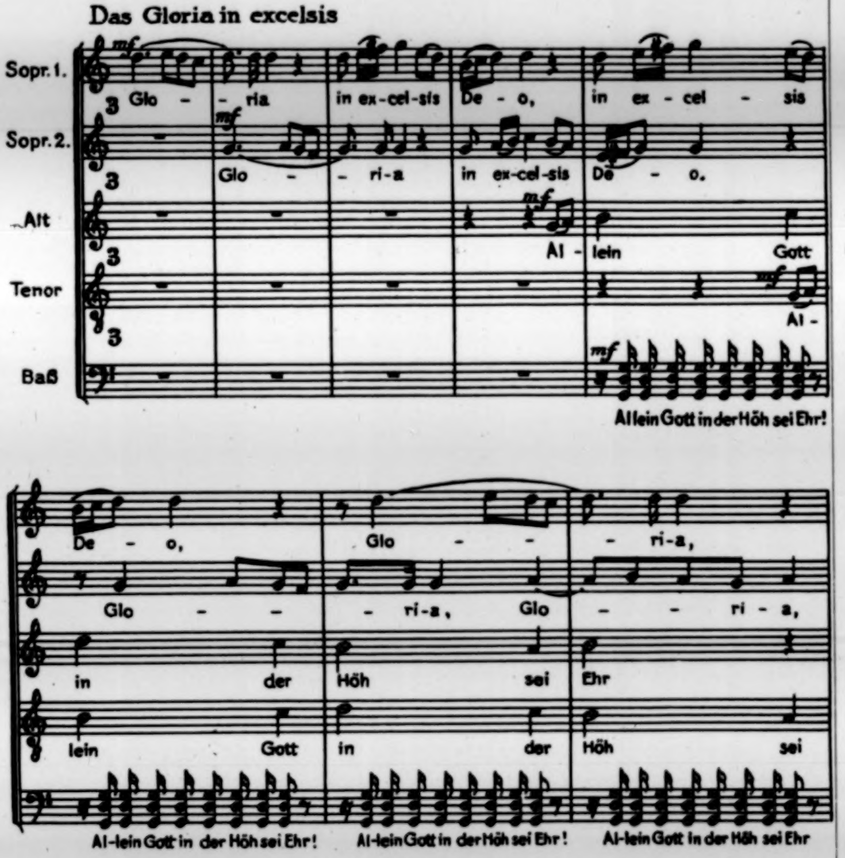
Das Gloria in excelsis
Sopr. 1.
Sopr. 2.
Alt
Tenor
Baß
mf
Glo - ria in ex-cel-sis De - o, in ex - cel - sis
Glo - ri-a in ex-cel-sis De - o.
Al - lein Gott
Al -
Allein Gott in der Höh sei Ehr!
De - o, Glo - - ri-a,
Glo - - ri-a, Glo - - ri - a,
in der Höh sei Ehr
lein Gott in der Höh sei
Al-lein Gott in der Höh sei Ehr!
Al-lein Gott in der Höh sei Ehr!
Al-lein Gott in der Höh sei Ehr

Fig. 14.--Johann Nepomuk David, Deutsche Messe, "Gloria," measures 1-8.

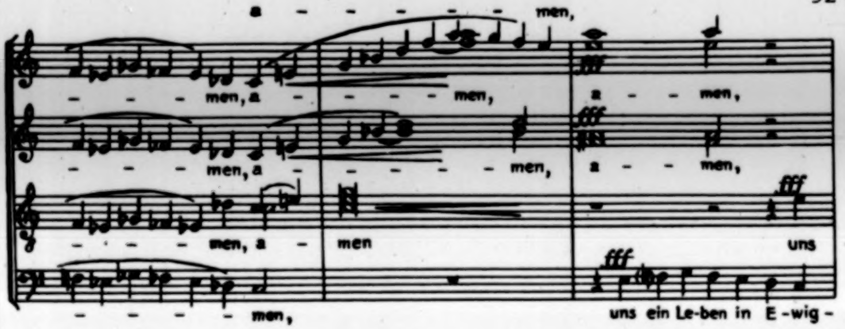
a - - - - - - men,
- - - - men, a - - - - - men, a - - men,
- - - men, a - - - - - - men, a - - men,
- - - - men, a - men uns
- - - - - men, uns ein Le-ben in E-wig-
fff

Fig. 15.--Johann Nepomuk David, Deutsche Messe, "Credo," measures 78-80.

the chorale is introduced one phrase at a time in different voices, until all voices jubilantly proclaim the words, heilig, heilig, heilig ("holy, holy, holy"). In the Agnus Dei, the style shows an affinity to sixteenth-century motet writing. In the Deutsche Messe, one finds a remarkable synthesis of traditional practices and contemporary techniques. As is so often characteristic of David's music, the part-writing is of both a diatonic and modal character; at other times, a discreet kind of polytonality prevails. This latter trait becomes even more pronounced in David's later works.

With the Requiem chorale (1956) and Ezzolied (1957), David produced his first large-scale compositions with orchestra. The second work, _Ezzolied_, is an oratorio scored for two soprano soloists, bass soloist, mixed choir, winds (including two saxophones and alto recorder), brass, strings, organ, harp, and percussion. Ezzo was an eleventh-century priest from Bamberg, whose _Lied_ or poem covers such an array of topics as the Creation, the epic figures of the Old Testament, and the events in the life of Christ. According to one writer, David wrote two settings of _Ezzolied_. An earlier version conceived in 1932 was, in the composer's words, "seen by no one, heard by even fewer, and destroyed along with other things in a bombing raid on Leipzig."[37]

The opening section treats the Creation with the Latin words _Lux in tenebris_, which then leads into Ezzo's German text. The "light" is conveyed through the use of muted strings in fourths. The interval of the fourth is prominent in both melodic and harmonic contexts. The climax of the opening section features a three-note ostinato in fourths above which the voices move in parallel fourths.

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[37] Donald C. Johns, "J. N. David's Ezzolied," _The Musical Quarterly_, L (1964), 241. The Swiss composer Willy Burkhard (1900-1955) also set the _Ezzolied_ to music in 1927.

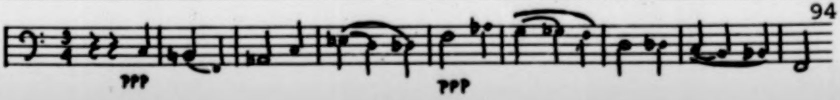

Fig. 16.--Johann Nepomuk David, Ezzolied, Passacaglia, measures 170-178.

The role of the soloists is one of narration. The solo bass is assigned the task of commenting upon such Old Testament figures as Adam, Noah, Abraham, and others. Musically, this section rests upon a passacaglia of a quiet and yet penetrating quality (Fig. 16, above). As the bass sings of each figure, the chorus repeats the name, with each subsequent name given a more elaborate musical setting. The personage that receives the most grandiose treatment is John the Baptist, the foreteller of Christ. There follows a fully-developed fugue in which the Old Testament names are reiterated by the chorus. A declamatory section further prepares the listener for the birth of Christ, which is heralded by the soprano solo in a delicate song accompanied by three cellos--"quasi Gamba, senza vibrato." The poet's commentary on the birth includes the Latin text Gloria in excelsis Deo. At this point David utilizes the opening segment of the same Gloria which he had previously employed in his Deutsche Messe. After a section in which

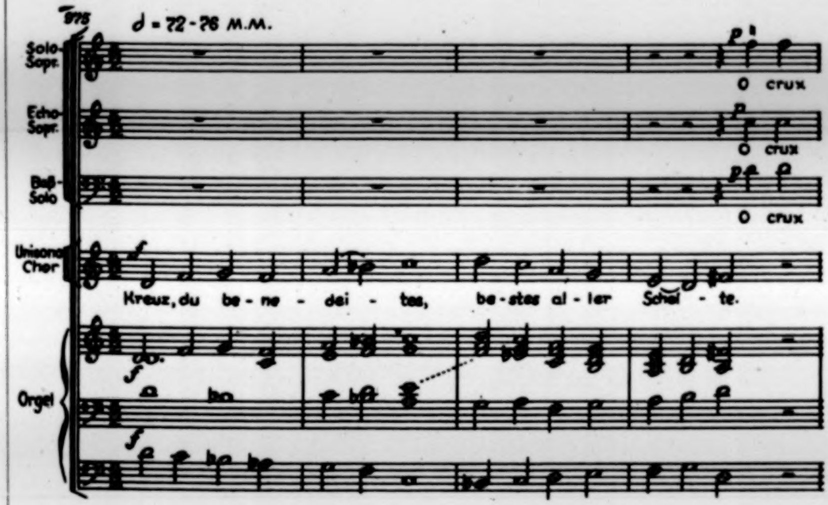

Fig. 17.--Johann Nepomuk David, Ezzolied, measures 975-978.

Christ's miracles are described, the Crucifixion is recounted in a massive fugal section. At the words, O crux, O crux benedicta ("Oh cross, Oh blessed cross"), David ingeniously introduces an original chorale melody which is accompanied by organ (Fig. 17, above). This tune is used as a unifying device until completion of the work.

Stylistically, Ezzolied represents a kind of departure from David's previous output. Though basically oriented around a tonal center, the harmonic content is intensely chromatic at times; however, David's chromaticisms are rarely felt as intrusive or otiose. Another significant factor is that the composer utilizes serial techniques for the first time. The row--which is used only sparingly--is treated horizontally in both the vocal and instrumental lines. As usual, David delights in a variety of polyphonic devices. In one instance, the row is presented in three different rhythmic proportions: the soprano states the original set in quarter-notes, the tenor is in half-notes, and the low strings, harp, and bassoon are heard in augmentation. One of David's favorite techniques is to assign the *cantus firmus* to the lower parts in augmented note-values. Another device that is exploited most effectively is the overlapping of triadic formations (Fig. 18). *Ezzolied* is a demanding work in terms of execution, but certainly not unsurmountable. In the blending of rigorous and severe contrapuntal procedures with sensuous harmonies, David has created a completely unique and personal choral medium. Oskar Söhngen has offered the interesting comparison that David's oratorio is a modern-day counterpart to Handel's *Messiah*.[38]

In 1958 David issued his six *Evangelien-Motetten*

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[38] Söhngen, *Wandel und Beharrung*, p. 130.

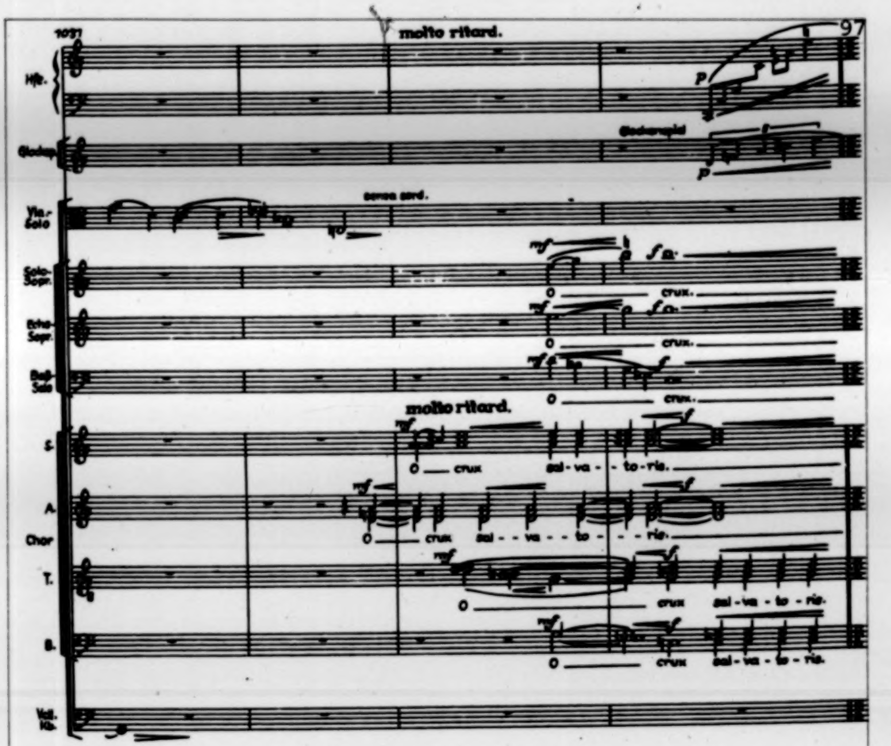

Fig. 18.--Johann Nepomuk David, Ezzolied, measures 1032-1034.

for mixed choir. In the writer's view, this set represents some of the finest motet writing in post-war Germany, and perhaps even the pinnacle of David's a cappella creativity. The composer has offered the following remarks pertaining to these motets as well as choral music in general:

> Choral music is absolute music. Although the word is the cause of a composition, only the singer experiences the motet as primarily bound to the words; the listener can do without the words, partly because he cannot understand anything with involved polyphony; or, perhaps the place or the foreign language does not allow the listener to understand the music.
>
> These Evangelien-Motetten can be understood only through the words, although they are composed in such a way that they can be accepted as an absolute musical setting. The word, however, is the cause--it forms the language of sound and determines the point of departure.[39]

The composer creates a wealth of moods in the six motets through various rhythmic, melodic, harmonic, and structural means. Yet even all of these factors would be of little value without David's consummate skill in the expressive handling of the text. The words are often framed in a speech-like rhythm. Elsewhere, the text serves as a vehicle for heightening the harmonic content. In

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[39] David, notes on the back of Bärenreiter Record No. 25 R 607.

Der barmherzige Samariter, the setting of the words Öl und Wein ("oil and wine") is exquisitely portrayed through the mixture of major-minor triads with more dissonant combinations (Fig. 19). Sometimes David favors textures in which unison writing and parallel fifths undergird the textual meaning. This trait is sensitively conveyed in Das Scherflein der Witwe, dealing with the parable of the poor widow (Mark 12: 41-45).[40] While the divisi tenors and basses reiterate the word wahrlich ("truly")--alternating between parallel fifths and a minor seventh chord with lowered third--the sopranos and altos delicately sing in octaves the text, dieser hat von ihrer Armut alles, eingelegt ("out of her poverty, she has put in everything she had") (Fig. 20).

The contrapuntal procedures are abundant and richly varied in the Gospel motets. In Der Pharisäer und der Zöllner, an opening canon is featured in which the alto is in duple meter and the tenor in triple time. In Lasset die Kindlein zu mir kommen, a bitonal canon in octaves is developed between the women's and men's voices.

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[40] This motet was performed on the "Program of Contemporary German Sacred Choral Music."

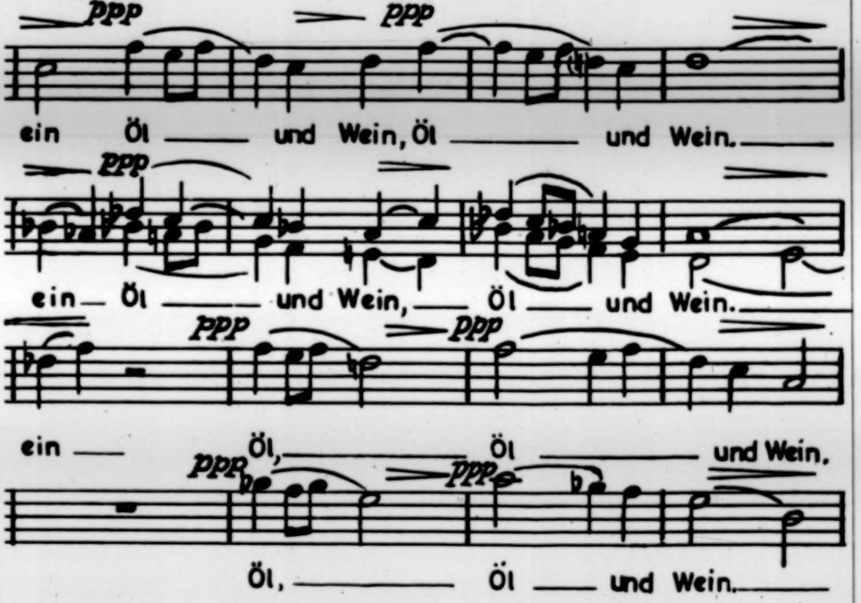

Fig. 19.--Johann Nepomuk David, Der barmherzige Samariter, measures 42-45.

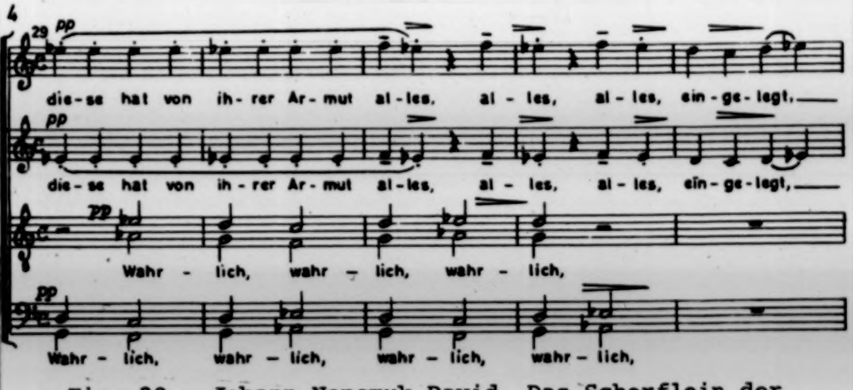
4
29
pp
die-se hat von ih-rer Ar-mut al-les, al-les, al-les, ein-ge-legt,
die-se hat von ih-rer Ar-mut al-les, al-les, al-les, ein-ge-legt,
Wahr-lich, wahr-lich, wahr-lich,
Wahr-lich, wahr-lich, wahr-lich, wahr-lich,

Fig. 20.--Johann Nepomuk David, Das Scherflein der Witwe, measures 29-33.

In Die Ehebrecherin, it is not so much the opening canonical duet between the tenors that commands the listener's attention as it is the driving rhythmic vitality (Fig. 21). A marvelous fugal section occupies half of the lengthiest motet in the series, Der barmherzige Samariter. In Die zwei Blinden, David frames the rhythmically agitated inner voices in imitation against quietly moving octaves in the outer voices.

The six Evangelien-Motetten are one of the inspired artistic achievements in contemporary German church music. In his ability to transform the dramatic language of the Gospels into musical substance of the highest order, David presents and interprets the Verbum Dei clearly and unmistakably as a composer.

In the 1960's, David's creative impulse has produced to date three substantial works: (1) Herr, du erforschest mich (1961), a setting of Psalm 139 for mixed choir; (2) Maria durch den Dornwald ging (1962), a motet for SATBB; and (3) O wir armen Sünder (1967), a cantata containing nine variations for alto solo, mixed chorus, and organ. The singular most striking characteristic of these works is the gravitation towards a more complex use of dissonance. The motet based on Psalm 139, Herr, du

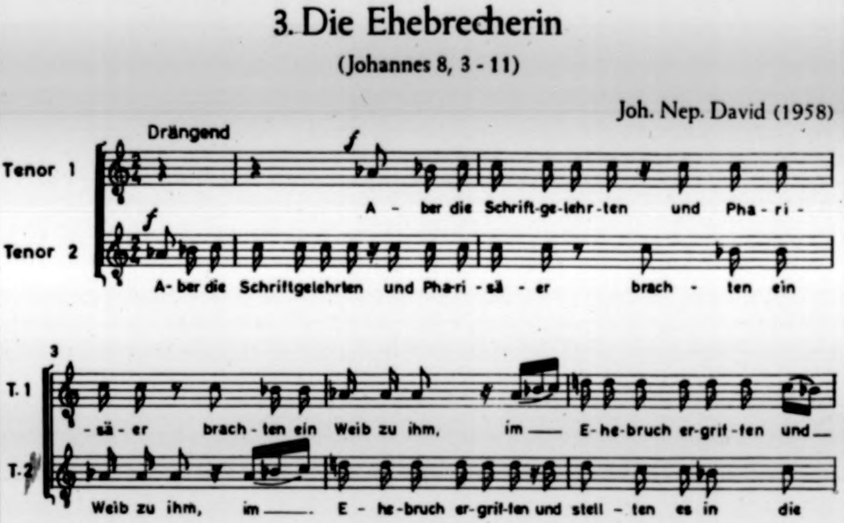
3. Die Ehebrecherin
(Johannes 8, 3 - 11)
Joh. Nep. David (1958)
Drängend
Tenor 1
Tenor 2
A - ber die Schrift-ge-lehr-ten und Pha - ri -
A- ber die Schriftgelehrten und Pha-ri - sä - er brach - ten ein
3
T. 1
T. 2
- sä - er brach - ten ein Weib zu ihm, im E - he-bruch er-grif-fen und
Weib zu ihm, im E - he-bruch er-grif-fen und stell - ten es in die

Fig. 21.--Johann Nepomuk David, Die Ehebrecherin, measures 1-5.

erforschest mich, is one of the composer's most challenging choral essays from the standpoint of technical demands. Although David employs quasi-serial methods of melodic construction, the technique is not used consistently. Much in evidence is the powerful element of harmonic color. Sometimes this color is transmitted from the horizontal progression of parts; sometimes it derives from vertical calculation. Even when incorporating textures involving astringent harmonies, David seldom fails to include those stylistic traits which have always fascinated him as a composer. These traits are (1) the entire gamut of contrapuntal and imitative devices, (2) octave doublings, (3) the pairing of voices, (4) superimposed thirds and fourths, (5) the holding of one or more notes in pedal-point fashion with motion in the other voices, (6) a declamatory method in treating certain portions of text, and (7) sonorous textures--often impressionistic--in which one or more parts are divisi.

Though not fully recognized until recently as an important representative of contemporary German sacred choral music, Johann Nepomuk David--perhaps the greatest contrapuntist of the twentieth century--deserves to be placed alongside Pepping and Distler for his affirmative role of leadership. Beginning at an early age, David set out to acquire a contrapuntal technique modeled on Bach. In the forty or so years since, his style has evolved into an intensely personal idiom while remaining outside the orbit of any specific "school" or movement. The trend in his most recent works has shown the exploitation of chromatic dissonance, and in this sense his style has become more expressionistic. It is regrettable that David's church music should remain comparitively unknown outside Germany and Austria.

Other Composers

The remaining aggregation of first generation composers embrace a wide spectrum of styles and temperaments. In general, three main categories are discernable. To begin with, are those who have remained within a basically conservative idiom: Karl Marx, Gerhard Schwarz, Hans Friedrich Micheelsen, Kurt Thomas, Reinhard Schwarz-Schilling, Walter Kraft, and Kurt Fiebig. Secondly, are a group who practice a moderate modernism with strong individual traits: Eberhard Wenzel, Hans Chemin-Petit, Günter Raphael, Helmut Bornefeld, and Kurt Hessenberg. Thirdly, are a small contingent whose works exhibit techniques of an advanced form of expression: Fritz Büchtger, Wolfgang Fortner, and Günter Bialas. Whereas most of the above composers seem to excel in one particular medium, others are represented by nearly every type of setting under the six major headings of Chorsatz, Motette, Kantate, Historie, Oratorium, and Deutsche Messe.

Karl Marx (1897-) and Gerhard Schwarz (1902-)

Karl Marx wrote a good deal of youth music during the 1930's.[41] In the area of church music, he has produced many examples of Gebrauchsmusik that aims at simplicity of style, clarity of forms, and, in his accompanied works, the utilization of instruments designed to be practical in many situations. Gerhard Schwarz, highly respected in the art of organ improvisation, has cultivated smaller forms such as the Liedsatz in addition to a few cantatas.

Hans Friedrich Micheelsen (1902-)

Micheelsen, who once studied with Hindemith, has been active for many years in the Hamburg area. His compositional manner is characterized by an emphasis on melody,[42] clear-cut phrases containing numerous parallel fourths, fifths, and triads, and the fusion of mildly contemporary harmonies with such older practices as the use of a cantus firmus. Micheelsen's catalogue of works lists such diversified items as the Hamburger Motettenbuch

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[41] See William W. Austin, Music in the Twentieth Century (New York: W. W. Norton & Company, 1966), p. 513.

[42] Micheelsen has stated that, "I experience all melodies as singing, whether they are meant for voices or instruments." Quoted in Otto Brodde, "Hans Friedrich Micheelsen," Die Musik in Geschichte und Gegenwart, IX (1961), 272.

(ten volumes based on Old and New Testament texts), a Deutsche Messe, many chorale cantatas, three Passions, and a German Requiem entitled Tod und Leben.

Kurt Thomas (1904-)

One of the exciting choral events associated with the first generation was the performance in 1925 of Kurt Thomas' Messe, opus 1, for soli SATB and double chorus. Most remarkable is the fact that Thomas was only twenty-one when he wrote the Mass. Adrio states that this was the first significant work of the dawning new era, and that for the first time in a long while a young composer had established his reputation with an unaccompanied choral work.[43] In the same year, Thomas wrote another a cappella work for two choirs, Psalm 137. There followed two other notable works: Passionsmusik nach dem Evangelisten Markus (1926), written in a neo-Baroque idiom, and the chorale cantata Jerusalem, du hochgebaute Stadt (1929). The latter essay, scored for soloists, choir, orchestra, and organ, was one of the first new choral offerings with orchestral accompaniment.

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[43] Adrio, "Erneuerung und Wiederbelebung," p. 282.

Quite surprising is the fact that Thomas composed very little after the 1930's, choosing instead to devote more time to extensive work in the pedagogical field.[44] His most noteworthy achievements in the fourth decade of the century were the Weihnachts-Oratorium (1931), Auferstehungs-Oratorium (1932), and Kleine geistliche Chormusik (1934-1936). The latter collection consists of twenty de tempore motets, similar in plan to Heinrich Schütz's great opus, Geistliche Chormusik (1648).

Reinhard Schwarz-Schilling (1904-), Walter Kraft (1905-), and Kurt Fiebig (1908-)

Schwarz-Schilling, a pupil of Heinrich Kaminski, has shown a preference for Psalm compositions. Walter Kraft is presently Kantor at the renowned Marienkirche in Lübeck, where Buxtehude once held reign.[45] In addition to writing a number of motets, Kraft has contributed two important oratorios: Christus, for three choirs of different sizes, and, Die Gemeinschaft der Heiligen, for soli, chorus, winds, bells, organ, and congregation. Similar to Micheelsen, Kurt Fiebig's output encompasses nearly all of the types of choral composition.

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[44] Among the positions held by Thomas have included that of Kantor at the renowned Thomaskirche in Leipzig. He is also the author of Lehrbuch der Chorleitung ("Handbook of Choral Conducting").

[45] For some interesting details concerning the time when Kraft and Distler were both employed in Lübeck, see Palmer, Hugo Distler, pp. 28, 29, 35.

Eberhard Wenzel (1896-) and Hans Chemin-Petit (1902-)

Eberhard Wenzel is one of the oldest living composers and yet the majority of his works stem from the fifties and sixties. Wenzel was director of the Evangelische Kirchenmusikschule in Halle/Salle from 1951-1965, and presently resides in Stuttgart. His style has evolved from a late Romantic idiom in his earliest works, to a voluminous series of Biblical and chorale oriented motets and cantatas, and finally, in his later works, to a more dissonant approach that has occasionally led to serial techniques. A recent appraisal has described Wenzel as "absolutely one of the leading composers of Protestant church music."[46] Prominent among Chemin-Petit's output are three massive Psalm settings (Psalms 90, 98, 150) for five-part chorus and orchestra; the influence of Hindemith is especially evident in the manipulation of sonorous textures.

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[46] Walter Blankenburg, "Eberhard Wenzel," Die Musik in Geschichte und Gegenwart, XIV (1968), 474.

Günter Raphael (1903-1960)

Like Kurt Thomas, Günter Raphael was a protégé of Arnold Mendelssohn. Raphael was one of the first of the new generation--along with Pepping, Distler, and David--to cultivate the large chorale motet, as in his Erhalt uns, Herr, bei deinem Wort (1932). His music is often on a lofty plane, with a penchant for six- to eight-part writing to achieve dramatic effect. Although the influence of Bruckner and Reger is traceable, the manner in which Raphael synthesizes such elements as polyphony with unison and chordal passages, and clear diatonic lines with dissonant structures, has given him a distinctly individual profile as a composer.

Helmut Bornefeld (1906-)

Helmut Bornefeld, a pupil of Distler and an authority on organs, has always shared the concern that the artist is in danger of being alienated from the public. As a result, his creative work has been channeled into the composing of some finely wrought service music with a didactic purpose. His major offering is a series under the general heading of Das Choralwerk, which includes liturgical organ music as well as choral works. Under the vocal category are found, (1) six volumes of Kantoreisätze (199 settings) for two to five voices with optional instruments;[47] (2) eleven Choralkantaten for varying combinations of voices, instruments, and organ; and (3) ten Choralmotetten, which exhibit Bornefeld's most advanced idiom. In the motets, one finds an amalgamation of the chorale with elements from the music of Distler, Carl Orff, and medieval parallel organum; one German church music historian is of the opinion that Bornefeld has been strongly influenced by the musical aesthetic of Bartók.[48] In the cantatas, the idiomatic possibilities of the organ are masterfully realized by Bornefeld.

Kurt Hessenberg (1908-)

The final member of the moderate group of first generation composers is Kurt Hessenberg, who studied with

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[47] In the introductory remarks to the Kantoreisätze, Bornefeld emphasized the pedagogical intent of the settings in a manner recalling Praetorius' discussion of the Kantoreipraxis in the early seventeenth century.

[48] Interview with Otto Brodde at the Hamburg Hochschule für Musik, June 13, 1966.

Günter Raphael. One of the most versatile of all German choral composers (symphonies, string quartets, chamber music), Hessenberg has shown a special fondness for the motet based on either free material or the chorale. His style is basically classical in approach, emphasizing clarity of textures, flowing melodic lines, and a strong sense of formal construction.

Fritz Büchtger (1903-)

Büchtger was for a number of years involved with Bavarian folk music as a composer and director of various workers choirs.[49] Together with Hermann Scherchen, he was responsible for the first performance in Munich of Alois Haba's quarter-tone music. After the Second World War, Büchtger turned to the writing of twelve-tone music. His major contribution in church music is a series of five Historienkompositionen (1955-1959) for soloists, mixed choir, and instruments. Unlike much serial music, these works adhere to simple and yet wonderfully expressive lines in combination with a rich harmonic palette. In one of Büchtger's recent works, Gott ist Geist (1965), for mixed choir and organ or strings, a subjective and thoroughly vocal approach to serial methods produces highly satisfactory results.

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[49] One of these groups was the Werkchor der Münchner Strassenbahner ("Munich Streetcar Workers Choir").

Wolfgang Fortner (1907-)

The most progressive member of the first generation is Wolfgang Fortner. Like Distler, Fortner studied with Hermann Grabner in Leipzig. As a teacher himself, Fortner has been instrumental in the development of younger German composers. From 1931 to 1954 he taught at the Protestant Church Music Institute in Heidelberg; later, he became an important figure at contemporary music festivals and seminars. His most distinguished pupils are Hans Werner Henze and Heinz Werner Zimmermann.[50] Fortner's creative activity has undergone a decisive change since the end of the Second World War. Such early works as Eine deutsche Liedmesse (1932) were indebted to the music of the seventeenth and eighteenth centuries. After 1945, Fortner's works moved from a bitonally gravitating style--oriented around Stravinsky--to a modified serial technique. In Die Pfingstgeschichte (1963), for solo tenor, SSATBB, eleven instruments, and organ, a harsh and uncompromising mode of expression takes precedence; a favored device in this oratorio is the pointillistic treatment of the row, resulting in broken-up patterns (Fig. 22).

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[50] *Infra*, p. 193.

Günter Bialas (1907-)

Günter Bialas has been professor of composition at the Munich Musikhochschule since 1959. His church music does not impress by its quantity but rather by its quality. The two chief works are Im Anfang (1961), for SSATBB, three echo voices, and organ, and Da Pacem (1964), a chorale motet for SATB/SATB, three echo voices, congregation ad libitum, and organ. Both works are of major proportion and demonstrate similar stylistic tendencies. Im Anfang treats the Creation Story in a German translation by Martin Buber. The work consists of seven sections, each representing one of the seven days, interspersed with seven "Meditations" for organ. Rather than relying upon dodecaphonic techniques, Bialas exploits vocal sonority with great imagination. The three echo voices (sopranos) are used for the dramatic intensification of the text. The blending of the soloists with chorus creates an exciting impact, as seen in the fifth section in a passage describing the birds soaring in the heaven (Fig. 23).

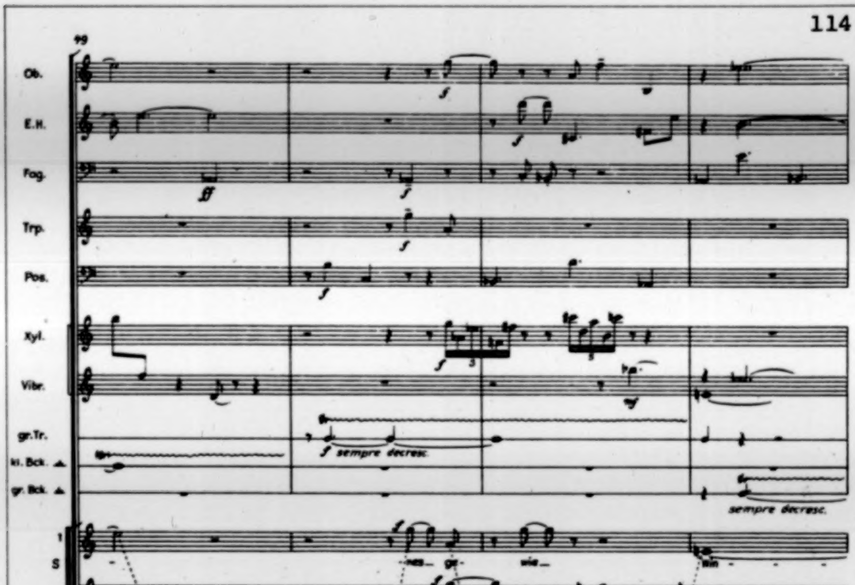

Fig. 22.--Wolfgang Fortner, Die Pfingstgeschichte, measures 49-52.

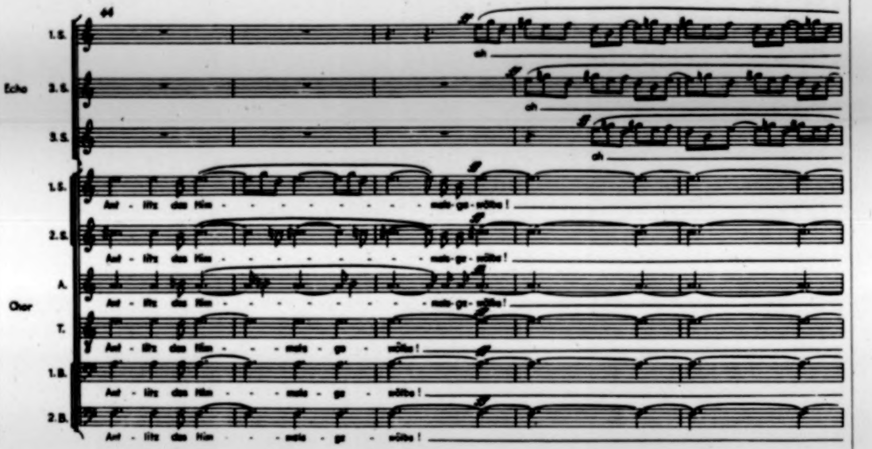

Fig. 23.--Günter Bialas, Im Anfang, measures 44-48.

CHAPTER IV

COMPOSERS OF THE SECOND GENERATION

The second generation of composers included in this study constitutes the smallest group of the three generations.[1] This fact can be largely attributed to World War II, in which many lives were lost, including a number of promising young musicians.[2] Typical among those killed was Helmut Bräutigam (1916-1942), a talented young composer who studied with Johann Nepomuk David. Among the middle generation composers who are dealt with in this study, the most outstanding representative is Siegfried Reda.

Siegfried Reda (1916-1968)

Born in Bochum, Reda began his church music studies in Dortmund. He then set out for Berlin in order to study with both Pepping and Distler; this fact is indicative of the growing reputation that the latter two figures had already achieved. Reda held various church music positions before and after the Second World War in Gelsenkirchen, Bochum, and Berlin. In 1946 he became director of the Institute of Protestant Church Music at the Folkwang-Hochschule in Essen, an appointment he held until his sudden death in December, 1968. In addition, he was organist for a number of years at the Petrikirche in Mülheim-Essen. Reda was considered to be an authority on organs, and often served as a consultant in this capacity. As a pedagogue, many of his pupils are presently engaged in churches and schools, the most notable being Wolfgang Hufschmidt.[3] In 1965 Reda was awarded the distinguished "Ruhr Prize for Art and Aesthetics."[4]

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[1] *Supra*, p. 4.

[2] See Söhngen, *Wandel und Beharrung*, pp. 15-16.

The first church music to come from Reda's pen dates from the years following World War II. In 1947 he wrote, Die Verkündigung der Geburt unseres Heilandes, a short set of variations on Luther's Vom Himmel hoch. Scored for unison voices, two recorders, two violins, and continuo, this unpretentious work reflects the style of the early Baroque kleine geistliche Konzert. During the next decade Reda began to compose in earnest. Of particular significance were three collections of liturgical music written under the general heading of "Choral Music for the Church Year."[5]

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[3] Infra p. 218.

[4] Biographical information from Klaus Kirchberg, "Siegfried Reda," Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume (Kassel: Bärenreiter-Verlag, 1949-1968), XI (1963), 92-93; "Siegfried Reda 50 Jahre alt," Neue Ruhr Zeitung, July 27, 1966.

The first of these collections, designated "The Old Epistle Lessons,"[6] was completed in 1948. It contains forty-one Epistle motets encompassing the seasons of Advent through Trinity. Although the majority are written for SATB, there are also settings for five and six parts as well as for two choirs. The thorough tutelage of Pepping and Distler is at once evident; yet, there are signs of an independent personality at work.

One of the most inspired Epistle settings is the motet for Estomihi Sunday, Wenn ich mit Menschen- und mit Engelszungen redete. Drawing upon familiar passages from I Corinthians 13 ("Though I speak with the tongues of men and of angels . . ."), Reda divides the work into three parts corresponding to verses one to three, four to seven, and eight to thirteen. The opening of the second part ("Charity suffereth long, and is kind") is a fine example of the composer's ability to project the thoughts underlying the words. Within a SSATBB framework, the pertinent stylistic points in this passage are (1) the sounding of F♯ in the soprano over F♮ in the bass, with the former denoting the idea of "long-suffering" (*langmütig*); (2) the pedal point in the bass parts; (3) the major seventh chord built on the tonic (F-A-C-E); and (4) the placing of the barlines between the staves rather than through them to allow for rhythmic independence of the individual lines (Fig. 24). In the third part, Reda--in a manner similar to Distler--emphasizes the word *bleibet* ("abideth") through constant repetition on different stress accents.

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[5] Chormusik für das Jahr der Kirche.

[6] Die alten Epistellesungen.

Two of the motets in the collection are unique in their construction: *Von Gottes Gnade* and *Der in euch angefangen hat das gute*. The composer employs two choirs, and to each is assigned a different and yet related Scriptural text. Furthermore, there exists a stylistic

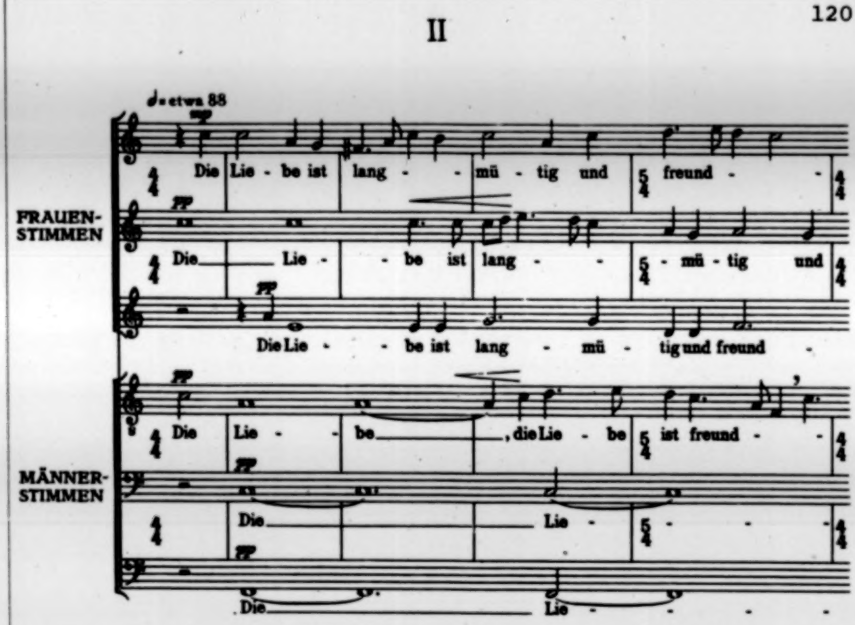
II
♩= etwa 88
pp
FRAUEN-
STIMMEN
MÄNNER-
STIMMEN
Die Lie - be ist lang - - mü - tig und freund - -
Die Lie - - be ist lang - - mü - tig und
Die Lie - - be ist lang - mü - tig und freund -
Die Lie - - be, die Lie - be ist freund - -
Die Lie - - - -
Die Lie - - - -

Fig. 24.--Siegfried Reda, Wenn ich mit Menschen- und mit Engelszungen redete, Part II, measures 1-4.

differentiation between the two groups. In the first work, the lower choir sings in expansive and flowing lines, with the text from I Corinthians 15:10 ("But by the grace of God I am what I am: and his grace which was bestowed upon me was not in vain"). In contrast, the upper choir adheres to short and concise rhythmic figurations, with the text from Luke 18:13 ("God be merciful to me a sinner"). In the second motet, a similar technique is seen in the combining of texts from Philippians and Matthew.

The Epistle motets demonstrate other facets of Reda's musical style. There is a penchant for declamatory techniques. Another feature is the use of first and second inversion chords, especially on the scale degrees I, IV, and V; this trait becomes almost a mannerism of Reda's style. There are examples of ninth, eleventh, and occasionally, thirteenth chords; these sonorities are frequently found at cadential points. The employment of cross-relations is not infrequent, particularly at those places where specific words are to be stressed. The influence of Pepping is observable in the occasional long-flowing lines sung to one syllable. More often than not, however, Reda's conception of the individual line tends to be more disjunct than Pepping's. Like Pepping, Reda never writes a key signature; instead, chromatic alterations are made during the course of the composition. Tonality is usually maintained, although at times there is a strong leaning towards modality. Finally, Reda often begins the motets in one key and cadences in one of the related keys or with a tierce de picardie.

The second extensive compilation belonging to the series "Choral Music for the Church Year" was Das

Psalmbuch, completed in 1948. These Psalm settings originated out of Reda's desire to create some meaningful Gebrauchsmusik for the worship service.[7] Within a total of forty-five settings, a rich variety is achieved in the disposition of voices, including the following: SAB, SSAB, SATB, STBB, SATB/Vorsänger,[8] men's choir, women's choir, SSATB, SSAATBB, and double chorus; in addition are found two-, three-, and four-part canons. Fifteen of the settings are based on the Kirchenlied or chorale, with the cantus firmus distributed among all voices. The chorale melodies, however, are not always adhered to in the strict sense. Sometimes the composer breaks them up in a subjective manner. Whereas some of the settings are but twelve measures in length, others take the form of extended motets. The harmony shows a fondness for major and minor seconds, fourths, seventh and ninth chords, and a mixing of tonality with modality. While contrapuntal procedures do not constitute as dominant a role as in the music of David or Pepping, there are many examples of short imitative passages. Each setting is precisely notated in regard to dynamic nuances, rhythmic groupings, and more subtle interpretive markings.

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[7] Siegfried Reda, introduction to the score (Kassel: Bärenreiter-Verlag, 1961).

[8] The Vorsänger signifies a soloist from the choir, precentor, or officiating minister.

One of the Psalm settings performed in "A Program of Contemporary German Sacred Choral Music" was the proverb from Psalm 103, Ein Mensch ist in seinem Leben wie Gras, for three- to four-part choir. Its essential formative principle is an ostinato bass line in the Phrygian mode, which is sung seven times by the men's voices to the text, "As for man, his days are like grass." Above this steady line, the treble voices sing in a gentle and undulating manner the words, "he [man] flourishes like a flower in the field." The treatment becomes more agitated with the text, "for the wind passes over it," and a climax is reached in the strongly accented declamation of the text, "and it is gone, and its place knows it no more." A delicate concluding section constructed on a pedal E in the bass and cadencing in A minor serves as a choral benediction ("But the steadfast love of the Lord is from everlasting to everlasting upon those who fear him").

Among the most dramatic Psalms in the collection are the six settings for double chorus. In three of these works, the composer designates the exact placement of the voices in the score.[9] As in the Epistle motets, one of Reda's most salient traits is his pictorial and affective text treatment; he seizes upon every opportunity to infuse the Psalm passages with dramatic intensity. The imprint of Distler is apparent in the striking and diverse handling of rhythmic figurations.

Das Psalmbuch represented a valuable contribution to the post-war offerings of German Protestant church music. In providing selections within the grasp of many reorganized German choirs, it served as a genre of liturgical *Gebrauchsmusik*. Even more significant, however, was that the collection was couched in a distinctly contemporary idiom. During the summer of 1966, the author was fortunate in hearing a program devoted entirely to Reda's music on the occasion of his fiftieth birthday. The concert was given in the *Petrikirche* where Reda was organist, and included three settings from *Das Psalmbuch*.[10]

Reda continued to bring forth new works in the late 1940's. The *Magnificat peregrini toni* (1948) was his

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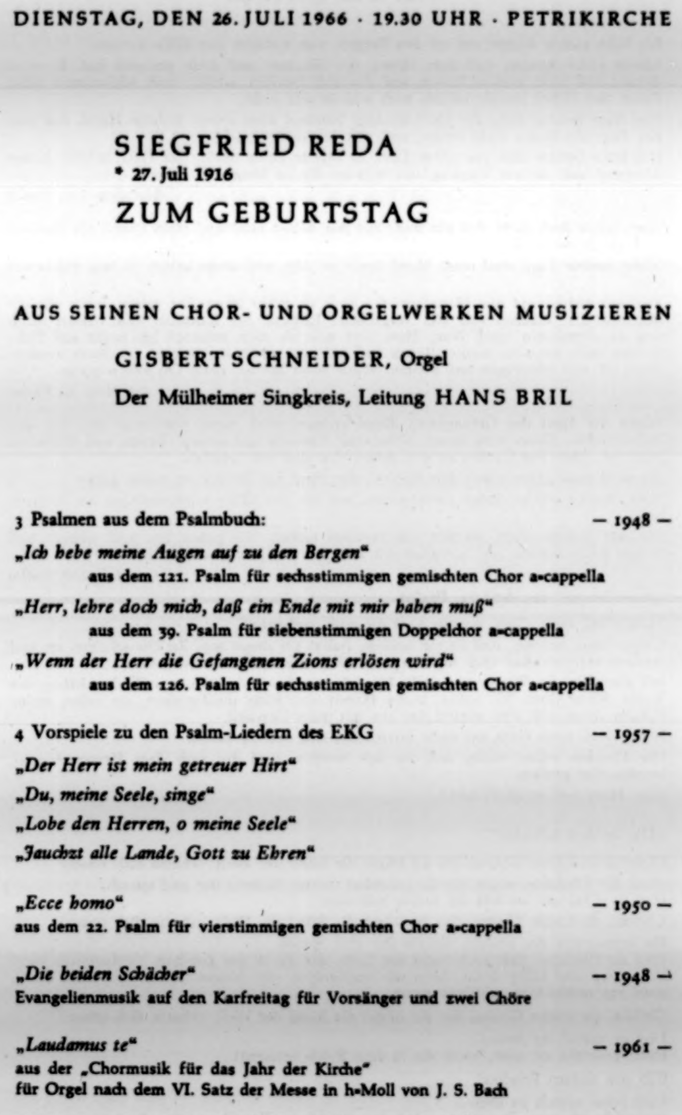
[9] Bärenreiter 2418, pp. 20, 64, 127.

[10] See program on next page.



DIENSTAG, DEN 26. JULI 1966 · 19.30 UHR · PETRIKIRCHE

SIEGFRIED REDA
*** 27. Juli 1916**
ZUM GEBURTSTAG

AUS SEINEN CHOR- UND ORGELWERKEN MUSIZIEREN

GISBERT SCHNEIDER, Orgel

Der Mülheimer Singkreis, Leitung HANS BRIL

3 Psalmen aus dem Psalmbuch: — 1948 —

„Ich hebe meine Augen auf zu den Bergen"
aus dem 121. Psalm für sechsstimmigen gemischten Chor a-cappella

„Herr, lehre doch mich, daß ein Ende mit mir haben muß"
aus dem 39. Psalm für siebenstimmigen Doppelchor a-cappella

„Wenn der Herr die Gefangenen Zions erlösen wird"
aus dem 126. Psalm für sechsstimmigen gemischten Chor a-cappella

4 Vorspiele zu den Psalm-Liedern des EKG — 1957 —

„Der Herr ist mein getreuer Hirt"
„Du, meine Seele, singe"
„Lobe den Herren, o meine Seele"
„Jauchzt alle Lande, Gott zu Ehren"

„Ecce homo" — 1950 —
aus dem 22. Psalm für vierstimmigen gemischten Chor a-cappella

„Die beiden Schächer" — 1948 —
Evangelienmusik auf den Karfreitag für Vorsänger und zwei Chöre

„Laudamus te" — 1961 —
aus der „Chormusik für das Jahr der Kirche"
für Orgel nach dem VI. Satz der Messe in h-Moll von J. S. Bach

Fig. 25.--Program, Siegfried Reda zum Geburtstag.

first effort for voices and organ.[11] The melody is initially intoned by the organ in an embellished guise.[12] The remainder of the piece consists of the German Magnificat (Meine Seele erhebt den Herren) sung in alternation by a soloist and the choir, and the Gloria Patri (Ehre sei dem Vater), which is performed in a similar manner. The austerity of the homophonic vocal writing is contrasted with the more agitated rhythms of the organ part.

An example of Gebrauchsmusik from the same year (1948) is the Krippenspiel ("Nativity play"), Was ist für neue Freud. This work was designed for a simple stage presentation. It is scored for children's voices, the familiar personages of the Nativity scene, two recorders, two violins, and continuo. In both its conception and delicate pastoral texture this work is similar to Distler's Kleine Adventsmusik.

In 1949 Reda returned to his "Choral Music for the Church Year" series with the writing of some Gospel motets termed Evangelienmusik. From this juncture forward, the composer shows a preference for works of more extensive proportions; furthermore, Reda's individual stamp as a choral composer becomes more concrete with the synthesizing of compositional techniques.

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[11] Like most of the other leading German composers of sacred choral music, Reda is also significant as an organ composer.

[12] The melody to the German Magnificat is found in the Evangelisches Kirchengesangbuch (Kassel: Bärenreiter-Verlag, 1951), No. 502.

The first of these Gospel motets, Die beiden Schächer, is a Good Friday work for tenor soloist and two choirs. The formal plan consists of eight sections in which the choirs alternate in the manner of a dialogue. The first choir is assigned Luther's German version of the Agnus Dei. The soloist and the second choir are given as a text Luke 23:39-43, dealing with the two thieves who were crucified with Christ. In addition to these two textual sources, there are two levels of musical interest. The first choir utilizes the cantus firmus of the Agnus Dei, which is confined to the soprano and tenor; the material for the second choir is freely-composed and functions in a manner similar to the turba choruses in settings of the Passion. As in much of Reda's music, one of the most conspicuous features is the marvelous freedom found in the rhythmic treatment. This sense of agility is achieved in various ways. One of the methods involves a continuous shifting of accents within the individual lines. Another technique is the use of syncopation, as seen in such portions of text as, Bist du Christus, so hilf dir selbst und uns! ("If thou be Christ, save thyself and us"). Two points can be noted concerning key structure. First of all, although the tonal axis revolves around F major, there is a constant interchanging of B♭/B♮ and E♭/E♮ as the piece progresses. Secondly, at the final cadence the composer alters the cantus firmus of the Agnus Dei by introducing an F♯ and cadences in G major.

In 1949 Reda issued two more works in the series of Gospel motets. The first, Leidensverkündigung und Heilung eines Blinden, treats the prophecy of Christ's death and the healing of a blind man (Luke 18:31-43). The second, Die Weihnachtsgeschichte (Luke 2:1-20), is a setting of the Christmas story for tenor soloist and five part choir. In the latter work, the formal scheme comprises five short motets interspersed with four unaccompanied recitatives. The opening and closing choruses are analogous to the seventeenth-century Historien in that they function as Exordium and Conclusio: the opening chorus names the textual source (Saint Luke) and at the conclusion the choir sings a typical expression of thanks, Dank sagen wir alle Gott, unserm Herrn Christo . . . ("We all thank God, our Lord Christ . . ."). The role of the soloist is confined to the recitation of the text according to Luther's archaic plainsong formula.[13] Imitation is used sparingly; instead, there is a marked preference for sections in a chordal and syllabic style. In the harmonic sense the motet gravitates towards modality, with the frequent evasion of the leading tone. Due to the joyous nature of the text, dissonance is practically negligible. Contrast of vocal sonority is accomplished through textures of SSA, SSAB, SATB, and SSATB. A unifying element is present in the use of the same material in the opening and closing choruses to the word Geburt ("birth"); in the latter version, the subtle rhythmic groupings show the influence of Pepping and are also reminiscent of early Renaissance motet writing (Fig. 26).

Reda's productivity continued in 1950 with two works of contrasting nature: Te Deum laudamus and Ecce homo. The former work features two separate choirs and a seven-part brass ensemble. There are five sections, each containing one stanza of the German Te Deum (Herr Gott,

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[13] Reda, preface to the score (Kassel: Bärenreiter-Verlag, 1963).

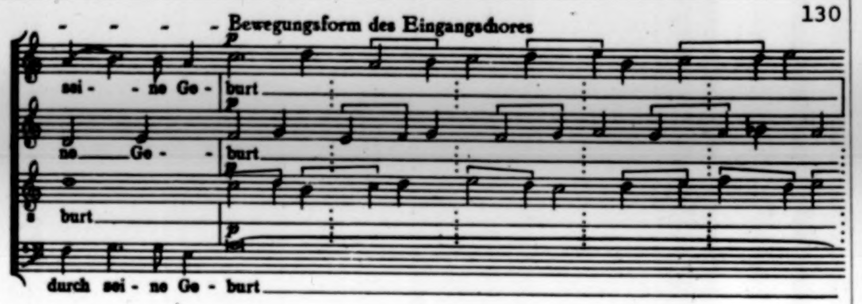

Fig. 26.--Siegfried Reda, Die Weihnachtsgeschichte, Final Chorus.

Dich loben wir).[14] The musical pattern throughout recalls the Baroque concertato treatment, with the two choirs alternating at every few measures apart. The texture displays an almost undeviating adherence to block-chord harmony, thus lending a martial quality to the ancient hymn. Within frequently changing meters of 4/4, 2/3, and 3/4, there is a strong preponderance of quarter-note motion. The combination of this tendency with the ubiquitous dynamic markings of forte, sforzando, and marcato creates the impression of a relentless severity throughout. The cantus firmus is only slightly varied in the third part, where the melody is heard in augmentation. Reda's concern for liturgical propriety is reflected in the joining together of choirs at those places in the liturgy where the choir and congregation are united.[15] The brass are cast in a supporting role as well as maintaining independent lines; their participation in the hymn-tune is mainly motivic.

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[14] Complete text and melody in Evangelisches Kirchengesangbuch (Kassel: Bärenreiter-Verlag, 1951), No. 137.

Reda's second work from 1950, Ecce homo, is a freely-composed SATB motet based on selected verses from Psalm 22 (verses 1, 4-6, 16b, 18, 19, 26). It was one of the works chosen for the performance that took place in conjunction with this study. Much of the musical expression is focused upon the intensive declamation of the text. This aspect is nowhere more forceful than in the setting of the words,

> But I am a worm, and no man; a reproach of men, and despised of the people. They pierced my hands and my feet. They part my garments among them and cast losts upon my vesture. But be not far from me, O Lord: O my strength, haste thee to help me.

which are sung by the three upper voices over the incisive outcry of Mein Gott! ("My God") in the bass. The texture in this passage employs triadic formations in root position and first inversion as well as seventh and ninth chords as the basic material. Other notable features are the tremendous rhythmic drive, the rapid meter changes, and the cross-relation that occurs between the tenor and bass (E♭/E♮); the impact on the listener is compelling in its urgency (Fig. 27).

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[15] *Ibid.*

Formally, Ecce homo exhibits distinct colligative and integrative techniques. An opening introductory section of seven and one-quarter measures is balanced by a final coda-like section of the same duration. The material of the introductory section reappears in a slightly altered form as an interpolation between verses nineteen and twenty-six; also, the coda is derived from previous material. The melodic and harmonic content is based largely on schemes of repetition, whereby a single idea is often reiterated either successively or in recurring fashion. This method enables the composer to project vividly those portions of text that merit special emphasis. Other stylistic traits include a predominantly homophonic treatment, occasional cross-relations as well as tritones, paired unison passages contrasting the sopranos and tenors with the altos and basses, the use of syncopation, an avoidance of traditional cadential formulae, and a marvelous feeling for the prosody of the German language.

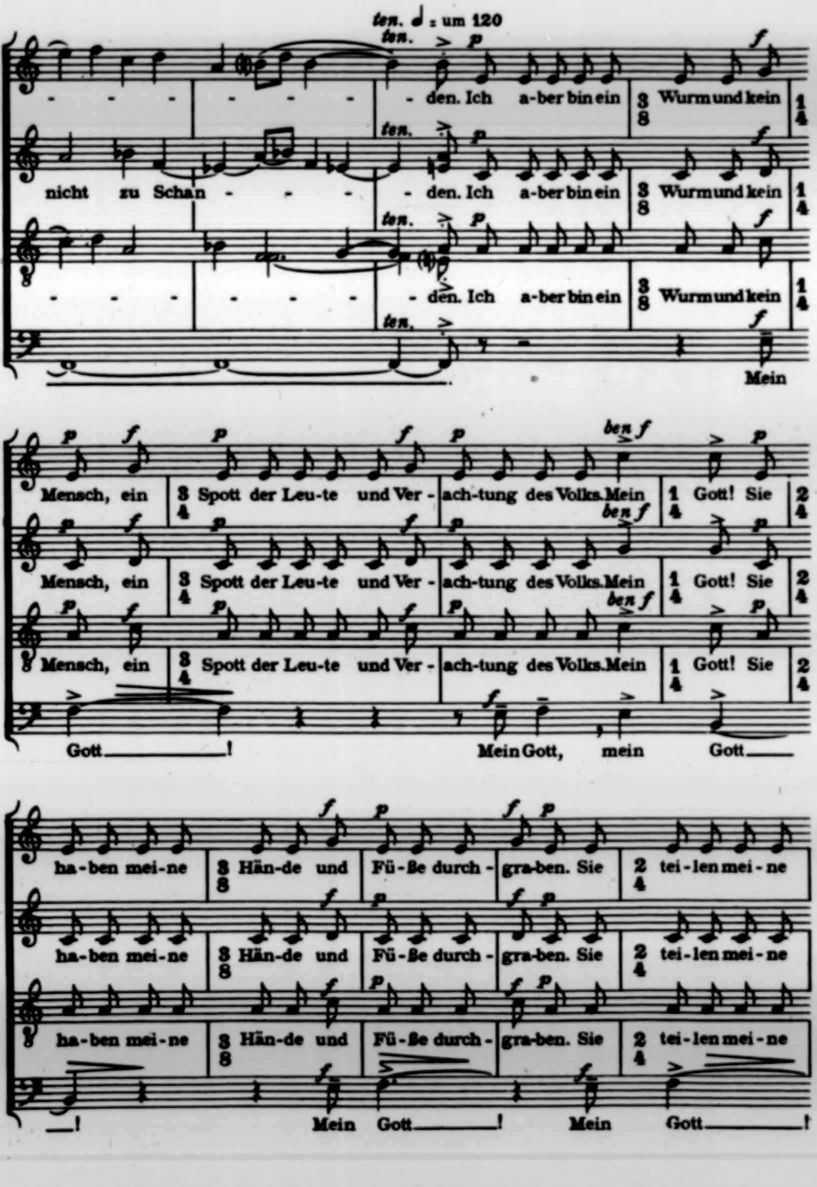
ten. 𝅗𝅥 = um 120
ten.
ten.
ten.
ten.
nicht zu Schan - - - - - - - - den. Ich a-ber bin ein Wurm und kein Mensch, ein Spott der Leu-te und Ver-ach-tung des Volks. Mein Gott! Sie
Mein Gott! Mein Gott, mein Gott!
ben f
ha-ben mei-ne Hän-de und Fü-ße durch-gra-ben. Sie tei-len mei-ne
Mein Gott! Mein Gott!

Fig. 27.--Siegfried Reda, _Ecce homo_, measures 54-64.

Ecce homo is unquestionably one of Reda's most powerful and persuasive choral essays; indeed, it ranks as one of the most superlative Psalm motets by any contemporary German composer. Although demanding choral forces of more than average ability, this work is well worth the effort involved in preparation for performance.

In 1951 Reda issued the fourth in his series of Gospel motets, Die Ostergeschichte. This work, written in both German and Dutch, stems from Reda's acquaintances in the Netherlands.[16] It was dedicated to the musicologist and church musician Willem Mudde of Utrecht. The ruling principles of construction are governed essentially by the text (Mark 16:1-8), which is divided into four sections. There are three different levels of vocal timbre: (1) two solo sopranos, (2) sopranos and altos, and (3) tenors and basses. In addition to functioning independently, these groups are heard in combinations of SATB, SSTB, SSSA, SSATB, and all together.

The first section treats verse one: "And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had brought sweet spices, that they might come and annoint him." In the opening measures, the male voices solemnly proclaim the end of the sabbath in the Lydian mode. Whereas the bass is constructed primarily around a descending minor sixth, the tenor line undulates in a quasi-Gregorian style. At the entrance of the soprano-alto group one can visualize the three figures bearing spices, with the meter fluctuations (6/4, 5/4, 3/4) portraying the uncertainty of their steps (Fig. 28). As this section progresses, the pensive mood is occasionally intensified with dissonances in the form of augmented fourths and cross-relations.

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[16] Reda has often concertized in the Netherlands as an organist.

The second section is based on verses two through four:

> And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun. And they said among themselves, Who shall roll away the stone from the door of the sepulchre? And when they looked, they saw that the stone was rolled away: for it was very great.

The form is tripartite, or ABA, with the division of measures being nearly equal. The A section, for SATB, is characterized by a minimum of harmonic and rhythmic variety. This technique enables the composer as well as the listener

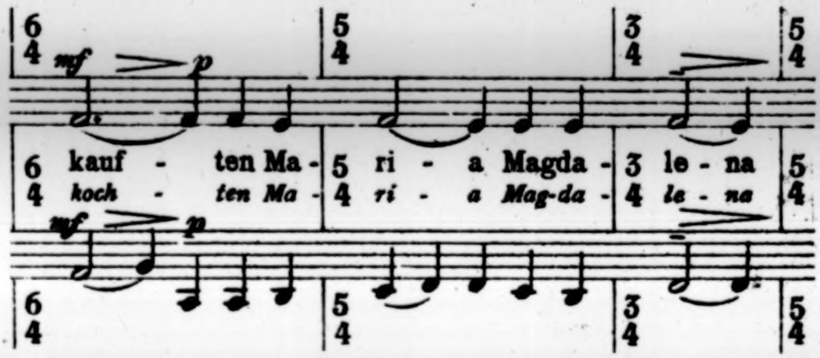
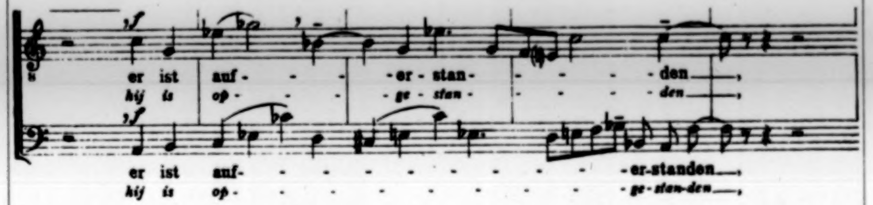


Fig. 28.--Siegfried Reda, Die Ostergeschichte, Section I, measures 8-10.

to focus all attention on the figures moving at dawn. Here, as elsewhere throughout the work, the use of rests is an integral component of the texture. The B section features the two soprano soloists (the two Marys) in a soaring duet ("Who shall roll away the stone . . .") over the ATB group. The return to A is derived from material found in the opening of the second section; the final cadence--I_6 in D minor--is typical of Reda's general avoidance of root position chords at cadential points.

Section three is also of three-part construction, corresponding to verses five through seven:



er ist auf- - - - -er-stan- - - - - -den
hij is op- - - - -ge-stan- - - - - -den
er ist auf- - - - - - - - - - - - -er-standen
hij is op- - - - - - - - - - - - -ge-standen

Fig. 29.--Siegfried Reda, Die Ostergeschichte, Section III, measures 167-171.

> And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted.
>
> And he saith unto them, Be not affrighted: Ye seek Jesus of Nazareth, which was crucified: he is not here: behold the place where they laid him.
>
> But go your way, tell his disciples and Peter that he goeth before you into Galilee: there shall ye see him, as he said unto you.

The musical portrayal becomes more animated, reaching a climactic moment with the proclamation of the words, Er ist auferstanden ("he is risen"). This portion of text is initially stated in the men's voices, where the element of disbelief is conveyed musically through sudden leaps (Fig. 29, above). Soon all three vocal levels exuberantly join in the pronouncement, each displaying their own rhythmic and intervalic contours (Fig. 30).

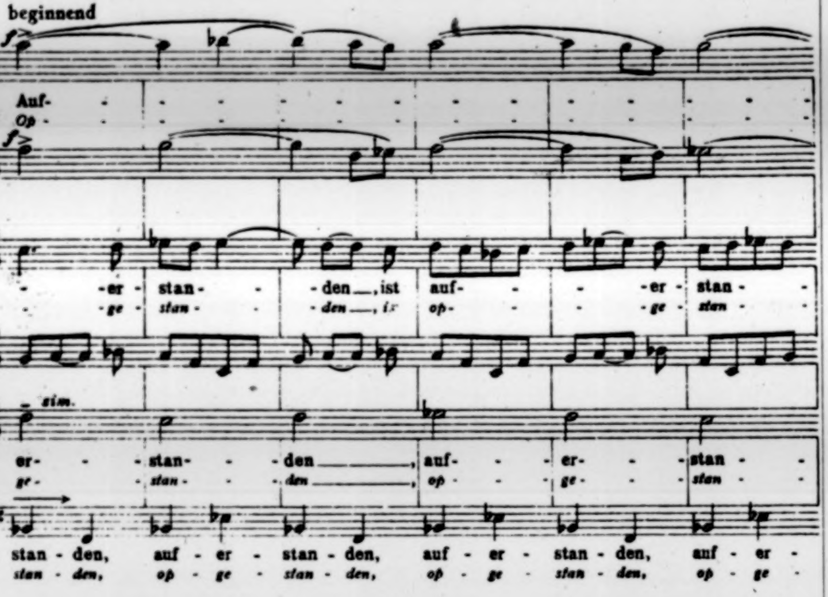

beginnend
Auf-
Op-
-er- stan- -den, ist auf- -er- stan-
-ge- stan- -den, is op- -ge- stan-
sim.
er- stan- den, auf- er- stan-
ge- stan- den, op- ge- stan-
stan-den, auf-er-stan-den, auf-er-stan-den, auf-er-
stan-den, op-ge-stan-den, op-ge-stan-den, op-ge-

Fig. 30.--Siegfried Reda, Die Ostergeschichte, Section III, measures 197-202.

The fourth and final section treats verse eight: "And they went out quickly, and fled from the sepulchre; for they trembled and were amazed: neither said they anything to any man; for they were afraid." Word-painting is found in the setting of the word flogen ("fled"), which is depicted in long melismatic lines comprised of triplets and eighth- and sixteenth-notes. Of structural interest are the final eleven measures, which mirror exactly the corresponding measures at the end of the second section.

Reda's account of the Easter miracle is especially convincing from the dramatic standpoint. The text serves to enhance the overall musical substance and form. *Die Ostergeschichte* contained the most formidable technical difficulties yet encountered in Reda's church music. As in the case of *Ecce homo*, energetic choral groups would be amply rewarded for the effort required in preparing this work for performance.

Reda's other works from the early 1950's were *Das göttliche Spiel* (1951), a trilogy from the Book of Revelation,[17] and *Das Graduallied* (1953). The latter collection is a continuation of the series, "Choral Music for the Church Year." It contains thirty-nine hymn arrangements to be sung from the seasons of Advent through Pentecost. Formally and structurally the settings stand between the *Choralsatz* and the *Choralmotette*. Although the voice disposition ranges from two to eight parts, the majority are written for SATB. The *cantus firmi* are always the "axis" of the settings.[18] The melodies are distributed among all parts; however, they are assigned most frequently to the soprano and tenor voices. In regard to performance practices, Reda allows for three possibilities: (1) voices unaccompanied, (2) instruments alone, and (3) the combining of voices and instruments.[19]

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[17] Only one of the trilogy, *Die Heimsuchung*, has been published (Kassel: Bärenreiter-Verlag, 1953).

One of the more persuasive settings from Das Graduallied is the second version of the Passion chorale, O Mensch, bewein dein Sünde gross.[20] There are two levels of musical interest: an upper group of sopranos and altos and a lower choir of sopranos, tenors, and basses. The chorale is entrusted to the soprano of the lower choir. The entire melody is heard over an eight-note ostinato figure in the bass. In order to achieve the sense of "weightiness" inherent in the Lenten text, the composer has confined the rhythmic values to whole, half, and quarter-notes. The pensive mood of the opening measures is characteristic of the entire setting, with the intermingling of root position chords with sevenths and ninths (Fig. 31).

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[18] Reda, introduction to Das Graduallied (Kassel: Bärenreiter-Verlag, 1953).

[19] Ibid.

[20] Three of the chorales in the collection are set in two different versions.

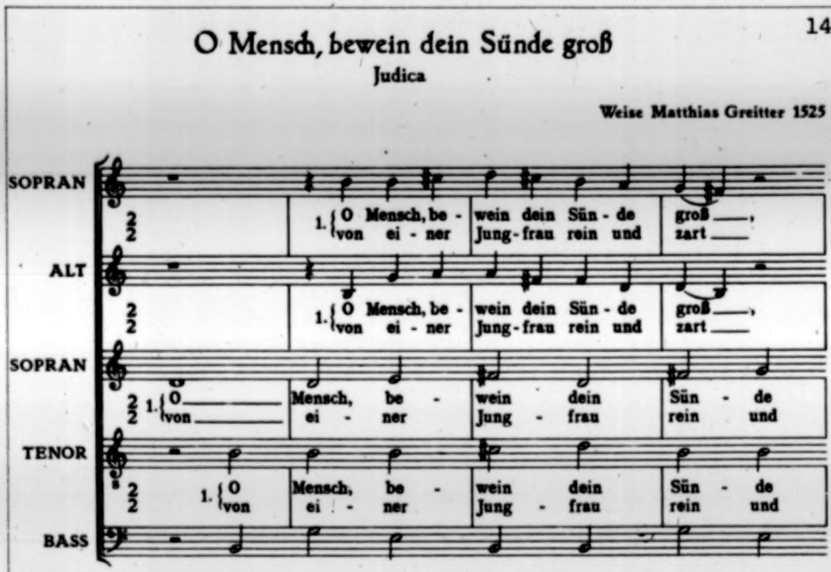
O Mensch, bewein dein Sünde groß
Judica
Weise Matthias Greitter 1525
SOPRAN
ALT
SOPRAN
TENOR
BASS
1. O Mensch, be - wein dein Sün - de groß
von ei - ner Jung - frau rein und zart

Fig. 31.--Siegfried Reda, O Mensch, bewein dein Sünde gross, measures 1-4.

Reda's output declined somewhat during the middle fifties. In 1955 he wrote two accompanied works: Weihnachtskyrie, for female voices, strings, and organ, and Verbum supernum prodiens, an old Christian hymn by Saint Thomas Aquinas for soprano solo, SATB, strings, and positive organ. Stylistically, the latter work shows no marked departure from previous efforts. Imitative techniques are of secondary importance; instead, the chordal declamation of the text takes precedence. The Mixolydian

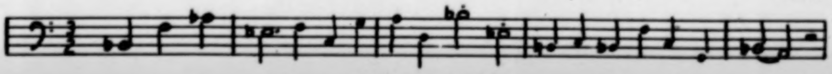

Fig. 32.--Siegfried Reda, Das Evangelium auf den vierten Advent, Passacaglia, measures 23-27.

hymn tune is not introduced until the end, where it is given a dignified setting.

After a lengthy pause, Reda returned to the a cappella idiom in 1958 with the writing of the fifth in the series of Gospel motets, Das Evangelium auf den vierten Advent. This work was composed for the reopening of the Petrikirche in Mülheim, which was heavily damaged during the war. The Gospel text is taken from John 1:15-18. The formal design consists of an introduction for bass and tenor and a passacaglia for SATBB. The theme is initially stated in the introduction by the bass. In the passacaglia, the theme serves as the basis for a set of sixteen variations. The theme itself--five measures in length--is characterized by irregular metrical patterns and an obscure feeling for tonality (Fig. 32, above). Unquestionably the most striking feature of this motet is the harsh dissonance that pervades much of the texture. One instance of this aspect is seen in a passage from the sixth and seventh variations, which contains minor seconds, tritones, and cross-relationships (Fig. 33). In the writer's view, this work represents a transitional phase in Reda's style, with the exploration of new sonorities and new means of expression. It is enlightening to read the comments of the reviewer who attended the first performance of Reda's Advent motet:

> Because of the difficulty of the work as well as the composer's renunciation of soothing conventions, this new work belongs to a number of attempts to create serious church music, which do not guarantee comprehension and understanding by lowering their standards, but instead evolve from the highest level of contemporary compositional technique.[21]

Reda's last works from the 1950's include two settings for choir and organ: (1) Nun danket all und bringet Ehr, and (2) Meditation und Fuge über das Passionslied "Wir danken dir, Herr Jesu Christ,"[22] both composed in 1959. After these works, there was a hiatus in his compositional activity lasting four years.

With the writing of the Requiem, vel vivorum consolatio in 1963, Reda entered a new stylistic phase.

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[21] Klaus Kirchberg, "Unkonventionelle Kirchenmusik," Musica, XIII (1959), 186.

[22] The Meditation und Fuge is one of the few unpublished works by Reda.

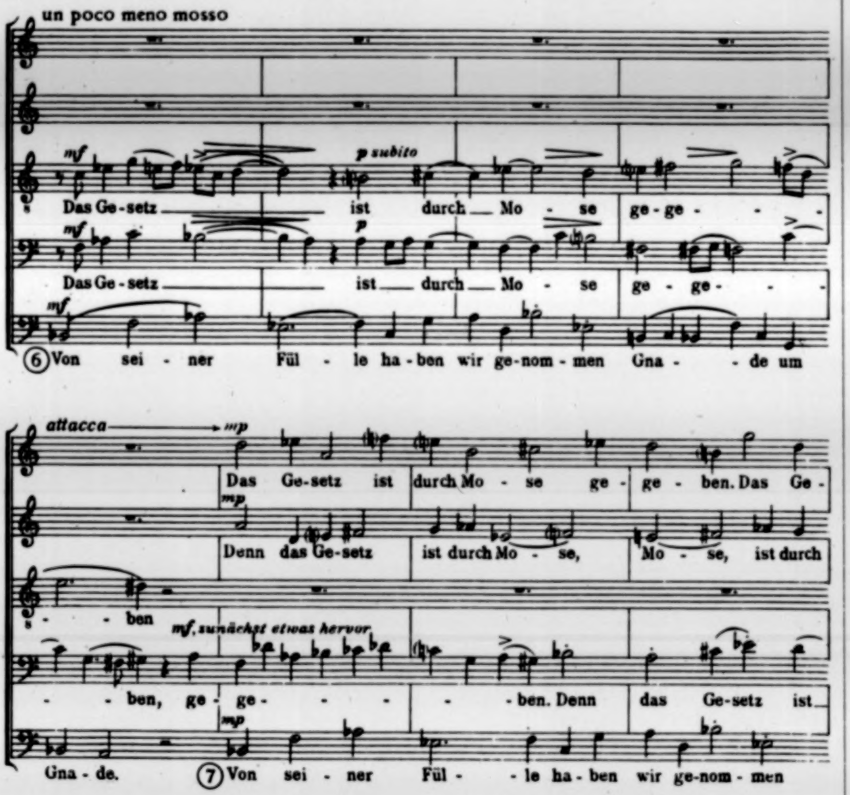
un poco meno mosso
mf
p subito
Das Ge-setz ist durch Mo - se ge-ge - - -
mf
p
Das Ge-setz ist durch Mo - se ge - ge - -
mf
⑥ Von sei - ner Fül - le ha-ben wir ge-nom-men Gna - - de um
attacca
mp
Das Ge-setz ist durch Mo - se ge - ge - ben. Das Ge -
mp
Denn das Ge-setz ist durch Mo - se, Mo - se, ist durch
- ben
mf, zunächst etwas hervor
- - ben, ge - ge - - - - - ben. Denn das Ge-setz ist
mp
Gna - de. ⑦ Von sei - ner Fül - le ha-ben wir ge-nom-men

Fig. 33.--Siegfried Reda, Das Evangelium auf den vierten Advent, Variations 6 and 7, measures 49-56.

This work, which was premiered at the 1964 Kassel _Musiktage_, is scored for flute, two clarinets, bassoon, two trombones, timpani, glockenspiel, electric guitar, strings, soli soprano and baritone, and SATB choir. The formal structure is based upon the Lutheran liturgy.[23] Reda sets the following musical portions: (1) Introit, (2) Kyrie, (3) verses from the Epistles of First Peter and Hebrews, (4) verses from the Gospel of John, (5) verses from the Epistles of First John and First Thessalonians, and (6) Agnus Dei.

The musical idiom is unquestionably the most complex and adventuresome yet attempted by the composer. The organization of materials is highly compressed. Specific traits encompass the use of serial techniques,[24] an emphasis upon vertical part-writing, extremely dissonant textures, and the occasional employment of _Sprechstimme_. The only section that utilizes a pre-existent melody is the Agnus Dei. Reda's _Requiem_ presents a challenge to both the performer and listener alike. According to one composer-critic, its uncompromising severity has displeased some who had become accustomed to the "Reda style."[25] There are undeniably fascinating moments in the work, and the composer's concern for unifying elements is present. It remains to be seen whether the Requiem, Reda's first work of oratorio scope, will become a permanent fixture in the contemporary choral repertory.

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[23] See the introduction to the score (Kassel: Bärenreiter-Verlag, 1963).

[24] Reda had employed the twelve-tone technique in earlier works, most notably in the _Organ Sonata_ (1960).

Reda's last two works were Psalm settings: Der 8. Psalm (1964), for soli soprano and baritone, SATB, and organ, and Psalmus Morte Servati (1966), a setting of Psalm 30 for solo baritone, chorus, chamber orchestra, and organ. Stylistically, both of these works continue in the path of the Requiem. In the setting of Psalm 8 the organ plays a dominant role; the most precise markings of registration are found in nearly every measure. The writing is generally terse and concentrated, as seen in the treatment of the words, Was ist der Mensch? ("What is man?") (Fig. 34). Although the Psalmus Morte Servati had not been published at the time of writing, some hints regarding its content can be ascertained from the critic's review of the premiere performance:

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[25] Diether de la Motte, "1964 Kasseler Musiktage," Musica, XVIII (1964), 306.

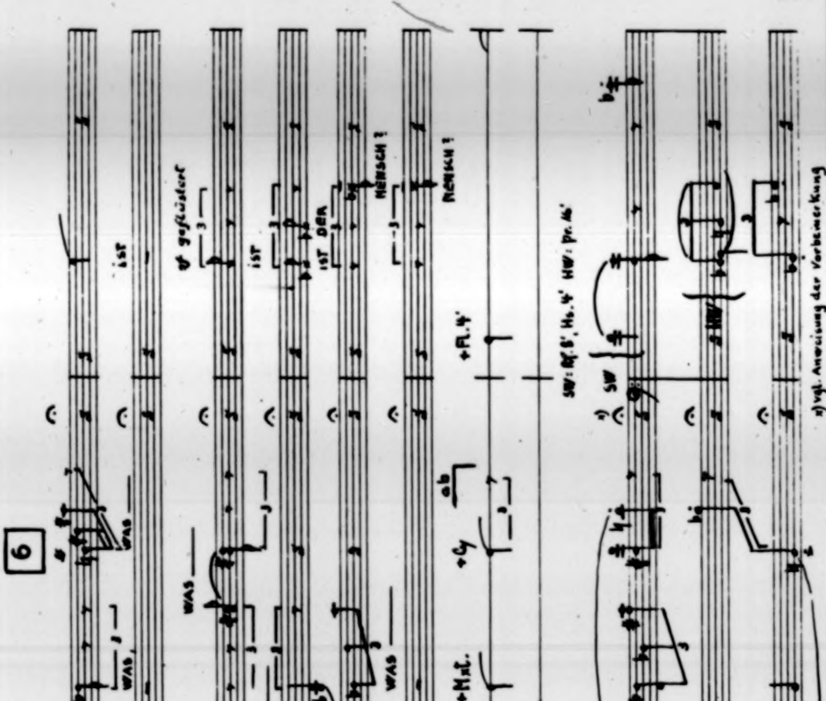

Fig. 34.--Siegfried Reda, Der 8. Psalm, p. 22.

> Reda is avant-garde in his treatment of orchestral and vocal timbres. The solo part is designed in wide, ecstatic leaps, whereas the choral texture often reaches a harmonic density apparently made up of quarter-tones and even smaller subdivisions of the tone step. Interestingly contrasting contours arise from the use of *Sprechgesang* in the men's voices. In his motivic and contrapuntal organ writing, on the other hand, Reda appears as a traditionalist. For the most part these two different tendencies supplement rather than disturb each other--although there are stretches in which the combination seems less convincing. There are elements of tone painting (reminiscent of Verdi's *Requiem* and even of Bach--though carried out with modern means). Glissandi and tremolo effects at times form the instrumental basis for an exciting vocal interpretation of the text. The work's dramatic qualities are often fascinating.[26]

In summary, with Siegfried Reda's premature death at the age of fifty-two, Germany lost one of its fine middle generation composers and the Protestant church one of its most dedicated spokesmen for a valid contemporary church music. Beginning in the late 1940's, he wrote a series of liturgically oriented works in which the influence of his mentor Distler was particularly apparent. A high point was reached with the publication of two arresting works: *Ecce homo* (1950) and *Die Ostergeschichte* (1951). Towards the end of the 1950's, Reda's style became increasingly more complex and dissonant. In the 1960's, he adopted serial methods and began writing works of larger dimensions. In the author's view, Reda was a composer of more than ordinary excellence. It is unfortunate that the vast majority of his church music should remain comparatively unknown in this country.

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[26] Bernd Müllman, "Reports from England and Germany," *American Choral Review*, X (1967), 30.

Other Composers

The remaining small group of second generation composers[27] have contributed to the renewal of German Protestant church music with varying degrees of influence. The styles and mediums within which they have worked show diversification as well as special interests.

Helmut Degen (1911-)

Helmut Degen has seen his mission as a composer in educating the masses and particularly the young.[28] In the realm of church music, he is known chiefly for his Osteroratorium (1942/1943). Degen favors contrapuntal textures in a neo-Classical style.

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[27] Supra, p. 4.

[28] Karl Laux, "Helmut Degen," Die Musik in Geschichte und Gengenwart, III (1954), 94.

Paul Ernst Ruppel (1913-)

Paul Ernst Ruppel writes in a distinctively "popular" vein. His works often combine elements of folk and jazz idioms. An example in this genre is his Crucifixion (1960), for narrator, mixed choir, trombone, and string bass; this work uses well-known spirituals (translated into German) such as "Calvary," "Were You There," and "Hammering."

Jens Rohwer (1914-)

Rohwer resides in the Hanseatic town of Lübeck, where he is currently director of the Schleswig-Holstein Music Academy. Known in Germany for his essays on music theory and harmony, Rohwer is also active as a composer. Of special interest are his motets, culminating in a massive opus entitled, Christus Triumphator: Ein Septentrio nach Worten des Neuen Testaments (1965). This work consists of three lengthy unaccompanied choral movements and four organ fantasias. The choral movements, for three soloists (SAT) and mixed choir, are labeled "Easter," "Resurrection," and "Pentecost." Within this framework, Rohwer writes in a contemporary idiom that displays a sound craftsmanship, even though it is not always entirely convincing. A unique aspect is the insertion of six original hymns by the composer, which are woven into the fabric of the work.[29]

Friedrich Zipp (1914-)

Zipp has taught at the Hochschule für Musik in Frankfurt/Main since 1947. He has written a number of motets and cantatas; in the latter category he is particularly fond of the chorale cantata with brass and congregational participation. Zipp's style clings to conservative traits, with a strong emphasis on textures common to the early German Baroque.

Johannes H. E. Koch (1918-)

Like Friedrich Zipp, Johannes Koch has specialized in the chorale cantata. His style is quite conservative in all aspects. In his Christ lag in Todesbanden (1956) for SAB and brass quintet, Koch treats the chorale as a series of simple variations. Considerable use is made of canon. In the fifth stanza the German Agnus Dei is added to the Easter chorale; thus, two different cantus firmi are heard simultaneously. In a recent chorale cantata, Gottes Sohn ist kommen (1966), Koch is somewhat more adventuresome in the harmonic sense.

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[29] One of the noteworthy developments in German church music during the past decade has been the writing of contemporary hymns.

Johannes Driessler (1921-)

Driessler has taught at the Music Academy in Detmold since 1946. His output is represented by nearly every type of setting, including the motet, Mass, history, cantata, and oratorio. Driessler has excelled in the larger forms, with three major oratorios to his credit. In addition, he has composed other works that are oratorio-like in proportions. Most of these works are scored for soloists, four to eight-part chorus, and orchestra. One of Driessler's most popular works in this category, Dein Reich komme (1948/1949), draws upon texts from the Old and New Testaments, and, in the closing section, the chorale Vater unser im Himmelreich. Traditional forms are employed, and the texture is mainly homophonic, although there is one example of a triple fugue. The choral writing is always concise and well-ordered; at times the influence of Hindemith is apparent. After Reda, Driessler must be considered the most significant composer of the middle generation.

CHAPTER V

COMPOSERS OF THE THIRD GENERATION

Any discussion of the third and youngest generation of German composers must be viewed in light of the background in which they matured--the years immediately following World War II. One writer has characterized the post-war situation in Germany as follows:

> If we are to understand the phenomena which informed the resurgence of German musical vitality after the war, certain results of the twelve years of the Nazi domination come into the picture. First, the actual physical musical tradition carried on and was even encouraged; secondly, and more important, all the trends which bore any signs of innovation were in 1933 deleted from German musical consciousness. For all the discrepancies between the musical aesthetics of Hindemith and Schönberg, both these composers were tarred with the same brush: and although Stravinsky did not suffer the same formal interdict, performance of his works were not encouraged, nor was his importance recognized in any proportion to its actual worth.
>
> After the war, clearly, the idols of the Nazi cave were discredited; but to establish a new and acceptable hierarchy proved more complicated. In view of the thoroughness of all German intellectual

> processes, it is not surprising that the surviving intellectual mentors of the new generation looked directly back to Berlin activities of the 1920's: the cardinal figures of that epoch became, with all their contradictory impulses, the models for the new generation. The radios began to broadcast the music of Hindemith and Bartók, Stravinsky and Schönberg, as well as a host of other names strange to Germany. Timidly festivals of new music peeped into being, pivoting round the resurgent Donaueschingen . . .[1]

In the field of Protestant church music, the collapse of the Hitlerian Kulturpolitik meant a new orientation--a new perspective for the younger generation. The resurgence that took place was not without problems, for many of the ideals first encountered in the renewal movement of the 1920's came under the closest scrutiny during the late forties and early fifties. In a recent essay, Oskar Söhngen took note of this change in attitudes:

> For some twenty-five years, until about 1950, church music could unrestrictly indulge in the enthusiasm of its new mission and its tasks. From then on the first shadows fell, and an ever-growing discomfort spread out gradually. This had to do, above all, with the fact that the effects of the reencounter with international secular music, from which Hitler's Germany had been sealed off hermetically, made itself felt. Other factors were added to this, not least the circumstances that the enthusiasm for the movement of a new departure of

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[1] Howard Hartog, European Music in the Twentieth Century (London: Routledge and Kegan Paul, 1957), p. 199.

> church music had necessarily run dry after a quarter of a century, and that the first symptoms of an institutionalization of church music appeared.[2]

The term "new music"[3] began to take on different meanings for a host of composers and writers. In 1949 Theodor W. Adorno wrote his controversial book, Philosophy of the New Music, which, although not aimed directly at church music, advanced the thesis that the only progress in music was to be found in the style emanating from Schönberg, Berg, and Webern.[4] Furthermore, he was of the opinion that the cultivation of older music was "reactionary," and that a triad was "simply wrong today."[5]

In the same year as Adorno's book, an article appeared by Albert v. Reck entitled, Concerning the Role of Church Music.[6] Reck maintained that church music had fallen behind secular music. In its strong assimilation of sixteenth- and seventeenth-century principles, church music had not kept pace with contemporary man. According to Reck, even the work of Distler was limited, in spite of its valid form. Reverting to the models of the Renaissance and Baroque eras had become an obstacle which would eventually lead Protestant music to a "dead-end." Secular music, on the other hand, had adopted certain principles of older music but not the language; hence, it had developed with fewer restrictions and at a quicker tempo.[7]

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[2] Söhngen, "Position of Church Music," p. 205.

[3] Supra, p. 16.

[4] Theodor W. Adorno, Philosophie der neuen Musik (Frankfurt am Main: Europäische Verlagsanstalt, 1958).

[5] Söhngen, "Position of Church Music," p. 206.

[6] Albert v. Reck, "Über die Lage der Kirchenmusik," Die Wiedergeburt der Kirchenmusik (Kassel: Bärenreiter-Verlag, 1953), pp. 97-98.

In 1956, Wolfgang Fortner's[8] lecture at the Heinrich Schütz Festival in Düsseldorf, Sacred Music Today,[9] added more fuel to the growing controversies. Fortner explained twelve-tone music as simply the modern music, from which there was no structural bridge to liturgical music by way of the chorale. Consequently, intrinsic church music must remain outside the realm of the new forms of musical language. If the modern composer wants to express Christian thoughts, Fortner felt it could be done in "sacred music" not intended for the worship service. He predicted that, besides music written especially for the worship service, there would be "sacred music" which would be an annoyance.[10]

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[7] Ibid.

[8] Supra, p. 112.

[9] Wolfgang Fortner, "Geistliche Musik heute," Musik und Kirche, XXVII (1957), 9-14.

The above background was part of the confused and yet stimulating environment that the third generation of composers were exposed to at a young age. Confronted with a variety of styles, techniques, and teaching methods, they each pursued their own course in the field of sacred choral composition. As in the case of the first two generations of composers, their works encompass stylistic traits belonging to conservative, moderate, and avant-garde idioms.

This chapter will be devoted mainly to the music of three composers: Helmut Barbe (1927-), Heinz Werner Zimmermann (1930-), and Wolfgang Hufschmidt (1934-). They were selected for three reasons: (1) their music exemplifies the multiplicity of styles found amidst the younger generation; (2) their involvement in creating new church music of artistic merit has once again revitalized the great German tradition of choral music; and (3) in the opinions of various German composers, critics, performers, as well as the author, they are at present the most interesting representatives of the third generation. In the remainder of this chapter, the other members of the third generation will be dealt with briefly.

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[10] Ibid.

Helmut Barbe (1927-)

Helmut Barbe, the son of a Lutheran pastor, was born in Halle/Salle. His early musical training included ten years as a member of the Johann-Walther-Kantorei in Torgau. He then entered the Berlin-Spandau Kirchenmusikschule, where he studied conducting with Gottfried Grote[11] and composition with Ernst Pepping. Since 1952 Barbe has been organist and director at the historic Saint Nicolai Church in Berlin-Spandau. In 1955 he accepted a position at the Berlin-Spandau Kirchenmusikschule as an instructor of theory and instrumentation; more recently, he has taught a twelve-tone seminar.[12]

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[11] Grote is currently director of the famous Berlin Staats- und Domchor, a position once held by Hugo Distler.

[12] Biographical information from a conversation with the composer, June 17, 1966; also, see Siegfried Günther, "Jüngstes Kirchenmusikalisches Schaffen: Helmut Barbe," Gottesdienst und Kirchenmusik (1962/1963), p. 87.

Barbe's compositional activity began in 1952 with a setting of *Der 8. Psalm*, written for his choir at the Saint Nicolai Church. This work--designated *Geistliches Konzert*--is scored for unison choir, two oboes, bassoon, strings, and timpani. The writing adheres to clarity of texture and directness of expression. Even though a youthful essay, the sensitivity to rhythmic nuances is particularly evident. More interesting are two unaccompanied motets composed in 1955: *Ich will dem Herren singen* and *Passionsmotette*. The first setting, for SSATBB, draws its text from Exodus 15:1-3. Structurally, the work is cast in a kind of rondo form, with the opening material reappearing in a middle section and at the end. Other salient traits include a fugato section based on a tritone motive and a declamatory treatment of the words, *Ross und Mann hat er ins Meer gestürzt* ("The horse and his rider hath he thrown into the sea"). Barbe achieves considerable rhythmic variety through the alternation of duple and triple meters, passages in syncopation, and the use of triplets at different tempi. Although somewhat lacking in cohesiveness, *Ich will den Herren singen* succeeds in its imaginative handling of the text. The *Passionsmotette*, for SSATB, is based on Isaiah 53. The form consists of three sections, in which the first and third share similar material. In spite of numerous chromatic inflections, there are suggestions of the Hypomixolydian mode throughout. One of the most conspicuous traits of the composer's style is a quiet and yet penetratingly expressive mood. One example of this aspect is seen in the setting of the text, Er war der Allerverachtetste und Unwerteste ("He was despised and rejected of all men"), where the forward motion of the upper three voices with shifting accidentals is firmly "anchored" by the bass pedal point (Fig. 35). A middle section ("All we like sheep have gone astray . . .") shows a marked contrast, with a more vigorous rhythmical treatment.

In 1956 Barbe produced his first major effort, a Magnificat, for SATB, two flutes, two oboes, two bassoons, three trumpets, two trombones, timpani, cello, string bass, and organ. This work is immediately appealing in its lucid transparency and generally spirited nature. The choral writing is almost entirely homophonically conceived. Other stylistic considerations are the numerous fourths that pervade the texture, occasional seventh and ninth chords, a predilection for unison writing, passages in which the same harmonies are repeated for a duration

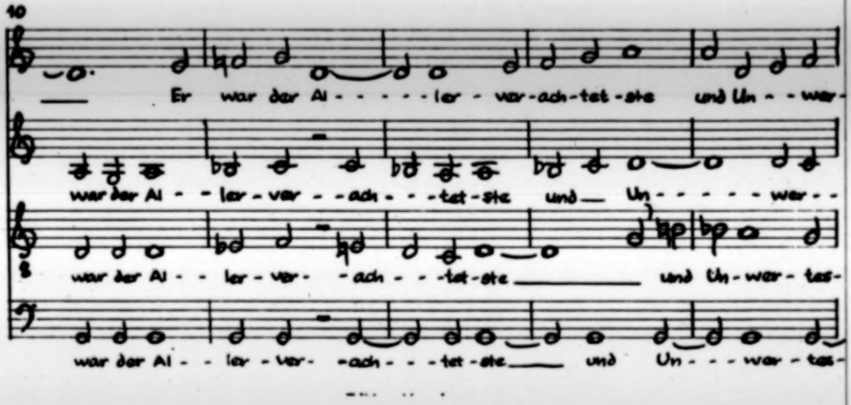
10
Er war der Al - - - - ler - ver-ach-tet-ste und Un - - wer-
war der Al - - ler - var - - ach - - - tet - ste und— Un - - - - - - wer - -
war der Al - - ler - ver- - ach - - - tet-ste und Un - wer - tes-
war der Al - - ler - ver- -ach - - - tet - ste und Un - - - wer - tes-

Fig. 35.--Helmut Barbe, Passionsmotette, measures 10-14.

of time, and a keen sense of rhythmic variety. The instruments are cast in a supporting role as well as having independent lines. The special kind of sound resulting from the blending of winds and voices recalls Stravinsky, whose music Barbe holds in the greatest esteem.[13]

With the Canticum Simeonis of 1958, Barbe became one of the first composers of the younger generation to utilize serial techniques. The text is the Nunc dimittis (Luke 2:29-32), which has been traced in the Christian liturgy as early as the fifth century. It lends itself to Luke's interest in stressing the universalism of the Gospel. While Christ was still a child, a Jewish prophet foresaw that his Messianic salvation was intended for all mankind.

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[13] Conversation with Barbe on June 20, 1966. In a letter dated July 12, 1968, the composer reaffirmed his view that his ideal in composing was that of Stravinsky.

The scoring reflects Barbe's fascination with diverse sonorities: solo tenor, SATB, celeste, organ, percussion (timpani, snare and bass drums, triangle, cymbals), and strings. The opening measures--marked "very calm"--set the mood of the entire work. In the composer's words,

> The calm tempo and gentleness which dominate the piece from beginning to end emanate from the basic meaning of the text--joy over the Son of God made man, peace and serenity.[14]

The tone row is stated in both vertical and horizontal fashion and in all four forms (original, inversion, retrograde, retrograde inversion). Barbe does not follow strictly the "classical" principles of twelve-tone writing. There are numerous octave doublings, triadic formations, and most notably, a strong gravitation towards D as a central tonality.

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[14] Helmut Barbe, notes to Cantate Record No. 640229.

For a major portion of the work, the musical concentration is focused upon the articulate delivery of the text. The first half is governed essentially by the declamatory chant-like singing of the Latin text in octaves, with chordal writing assigned to the strings. A dramatic moment is reached at the setting of the words, _quia viderunt oculi mei salutare tuum_ ("for mine eyes have seen thy salvation"), which are portrayed in repetitive hammerstroke rhythms.

In the latter half of the work, two main ideas are presented. The first of these occurs at the statement of the text, _lumen ad revelationem gentium_ ("a light to lighten the Gentiles"). The original set and two of its transpositions are stated in the soprano, alto, and tenor, doubled by the strings and organ. The tenor soloist is given the retrograde form, and the cello and bass are heard in inversion. To this combination are added the distinctive timbres of snare-drum brushes and the celeste; the effect is one of soaring tranquility (Fig. 36). The second idea is unique in construction. The composer introduces Bach's harmonization of the chorale _Mit Fried und Freud ich fahr dahin_ into the serial texture of the celeste, organ, and string bass. Rather than stating the

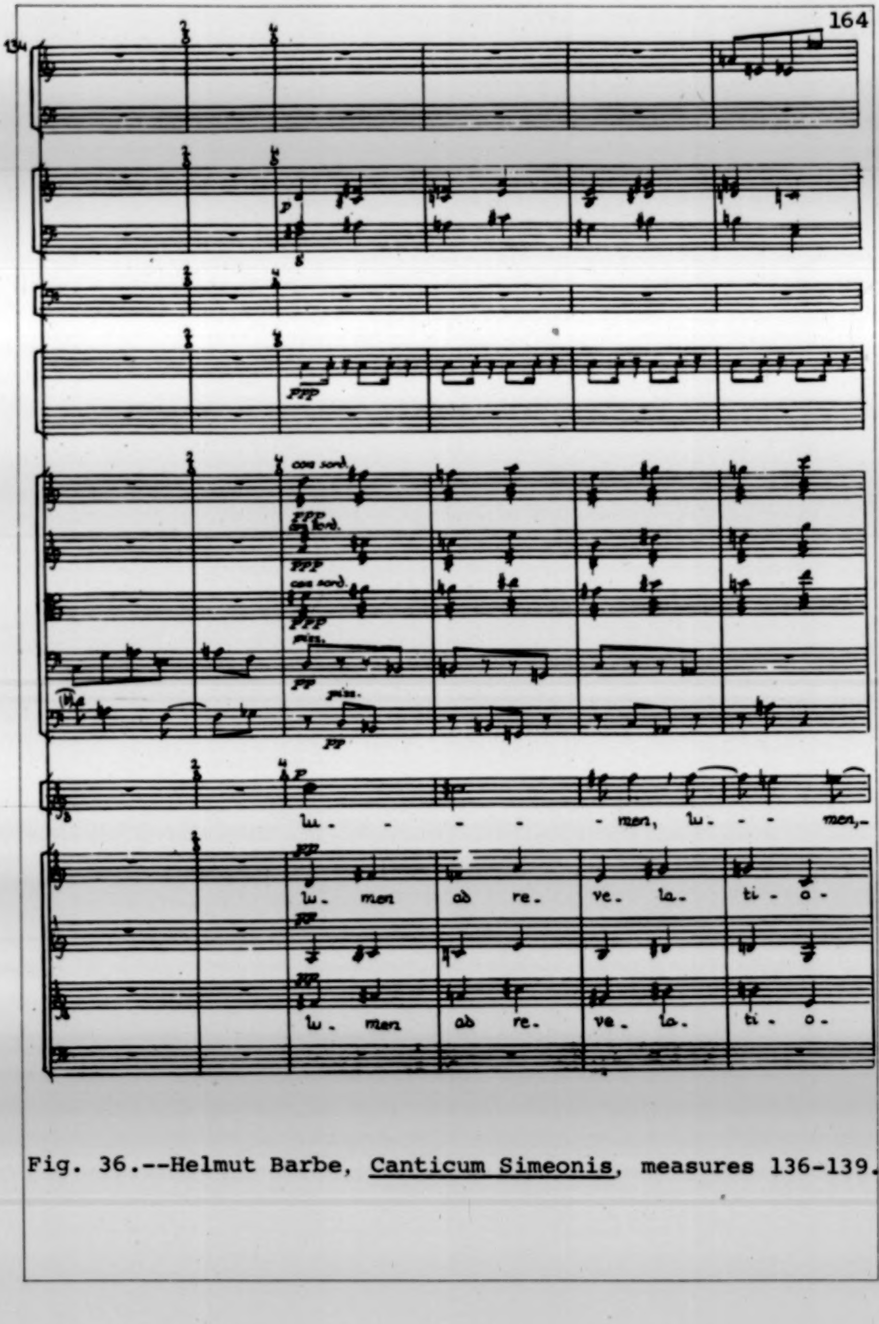
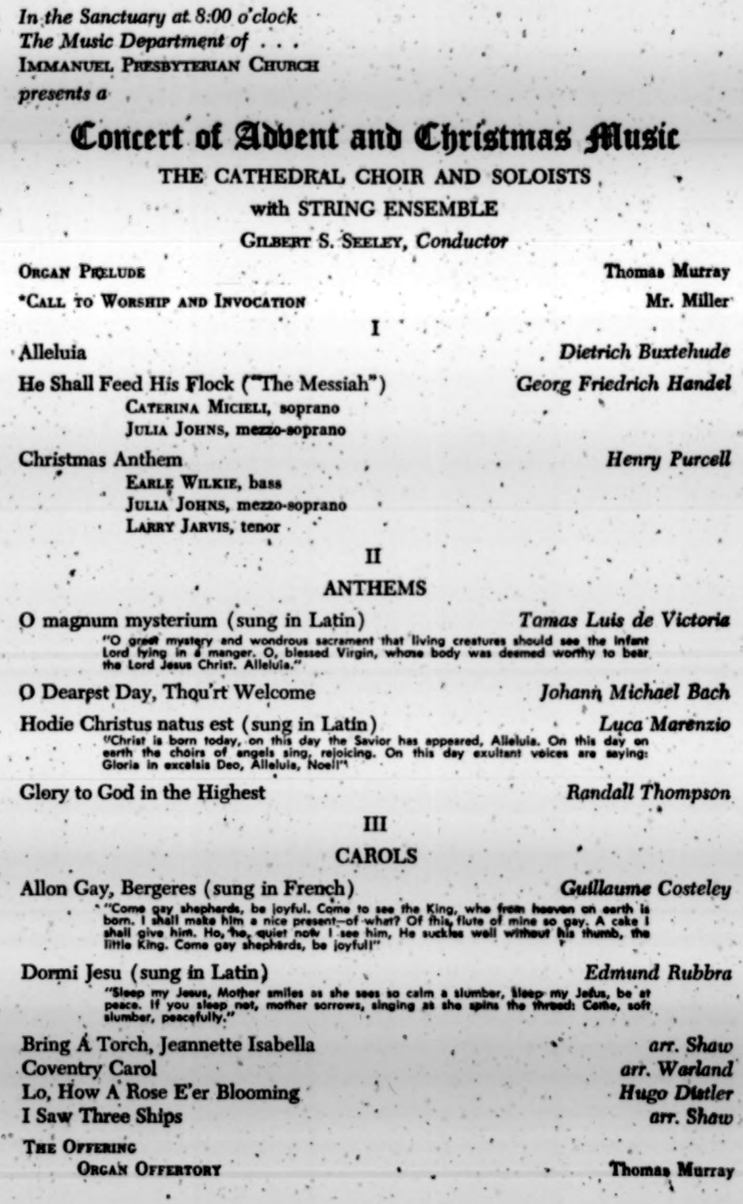

134
p
ppp
con sord.
pizz.
pp
lu - - - - - men, lu - - - men,-
lu - men ad re - ve - la - ti - o -
lu - men ad re - ve - la - ti - o -

Fig. 36.--Helmut Barbe, Canticum Simeonis, measures 136-139.

entire chorale at once, Barbe treats it in the manner of a chorale prelude; one phrase is presented at a time, interspersed with the Latin text sung by the soloist.

Harmonically, the work does not exhibit the extreme dissonances often associated with twelve-tone music. Even the passages in which dissonant textures occur are somewhat lessened by the insertion of the Bach chorale in D major. One type of ambiguity common in Barbe's work results from his use of both major and minor third of a triad, either simultaneously or in close juxtaposition; this fact explains the D major/minor feeling prevalent in much of the work. The author conducted the first American performance of the Canticum Simeonis at the Immanuel Presbyterian Church in Los Angeles, California on December 18, 1966. It proved to be a moving work as well as a fitting close to a program of Advent and Christmas music (Fig. 37).

Barbe's next opus, Die Auferweckung des Lazarus (1959/1960), is a cantata for the Easter season. The scoring calls for oboe, string quintet, trumpet, three trombones, percussion, organ, small and large choirs, and soli alto and tenor. One of the essential formative principles lies in the selection of texts and their



In the Sanctuary at 8:00 o'clock
The Music Department of . . .
IMMANUEL PRESBYTERIAN CHURCH
presents a

Concert of Advent and Christmas Music

THE CATHEDRAL CHOIR AND SOLOISTS
with STRING ENSEMBLE
GILBERT S. SEELEY, *Conductor*

ORGAN PRELUDE — Thomas Murray

*CALL TO WORSHIP AND INVOCATION — Mr. Miller

I

Alleluia — *Dietrich Buxtehude*

He Shall Feed His Flock ("The Messiah") — *Georg Friedrich Handel*
CATERINA MICIELI, soprano
JULIA JOHNS, mezzo-soprano

Christmas Anthem — *Henry Purcell*
EARLE WILKIE, bass
JULIA JOHNS, mezzo-soprano
LARRY JARVIS, tenor

II

ANTHEMS

O magnum mysterium (sung in Latin) — *Tomas Luis de Victoria*

"O great mystery and wondrous sacrament that living creatures should see the infant Lord lying in a manger. O, blessed Virgin, whose body was deemed worthy to bear the Lord Jesus Christ. Alleluia."

O Dearest Day, Thou'rt Welcome — *Johann Michael Bach*

Hodie Christus natus est (sung in Latin) — *Luca Marenzio*

"Christ is born today, on this day the Savior has appeared, Alleluia. On this day on earth the choirs of angels sing, rejoicing. On this day exultant voices are saying: Gloria in excelsis Deo, Alleluia, Noel!"

Glory to God in the Highest — *Randall Thompson*

III

CAROLS

Allon Gay, Bergeres (sung in French) — *Guillaume Costeley*

"Come gay shepherds, be joyful. Come to see the King, who from heaven on earth is born. I shall make him a nice present—of what? Of this flute of mine so gay. A cake I shall give him. Ho, ho, quiet now I see him, He suckles well without his thumb, the little King. Come gay shepherds, be joyful!"

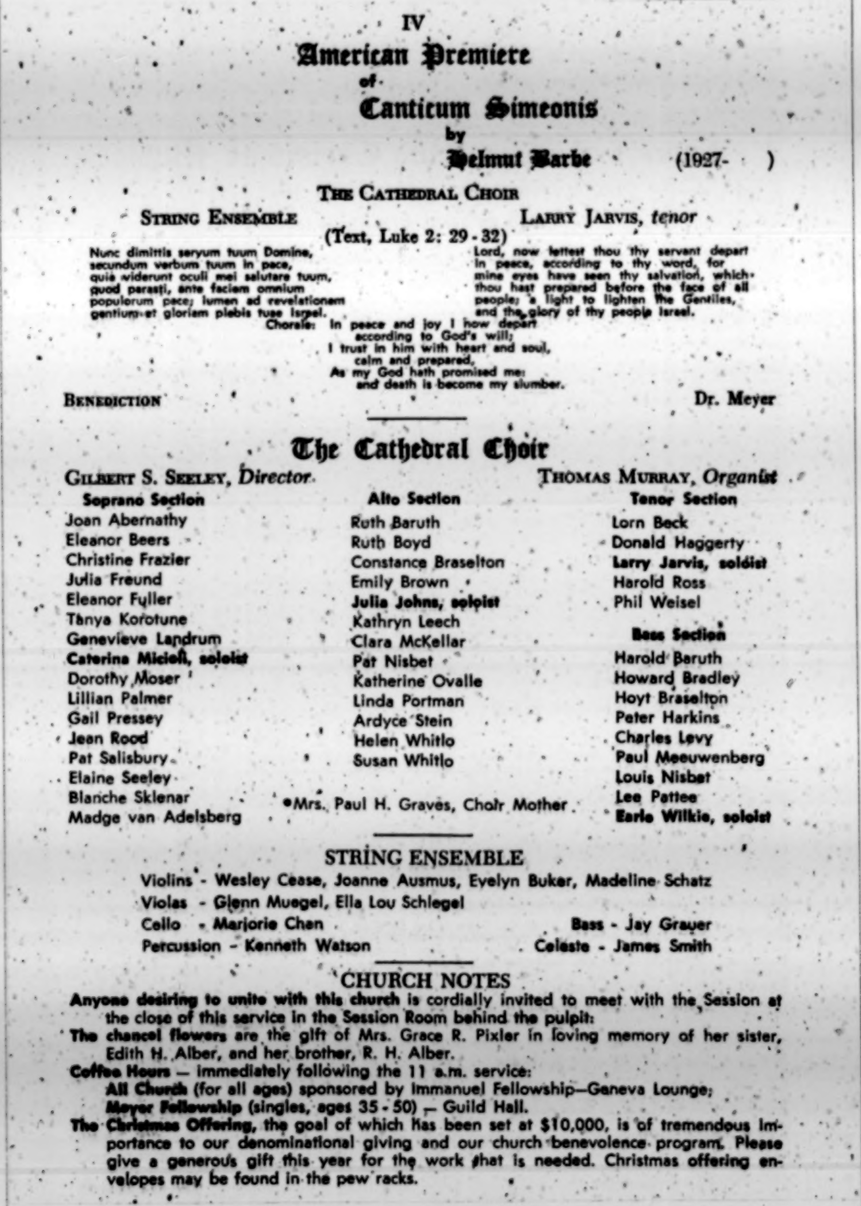
Dormi Jesu (sung in Latin) — *Edmund Rubbra*

"Sleep my Jesus, Mother smiles as she sees so calm a slumber, Sleep my Jesus, be at peace. If you sleep not, mother sorrows, singing as she spins the thread: Come, soft slumber, peacefully."

Bring A Torch, Jeannette Isabella — *arr. Shaw*
Coventry Carol — *arr. Warland*
Lo, How A Rose E'er Blooming — *Hugo Distler*
I Saw Three Ships — *arr. Shaw*

THE OFFERING
ORGAN OFFERTORY — Thomas Murray

Fig. 37.--Program, Concert of Advent and Christmas Music.



IV

American Premiere
of
Canticum Simeonis
by
Helmut Barbe (1927-)

THE CATHEDRAL CHOIR

STRING ENSEMBLE — LARRY JARVIS, *tenor*

(Text, Luke 2: 29 - 32)

Nunc dimittis servum tuum Domine,
secundum verbum tuum in pace,
quia viderunt oculi mei salutare tuum,
quod parasti, ante faciem omnium
populorum pace; lumen ad revelationem
gentium et gloriam plebis tuae Israel.

Lord, now lettest thou thy servant depart
in peace, according to thy word, for
mine eyes have seen thy salvation, which
thou hast prepared before the face of all
people; a light to lighten the Gentiles,
and the glory of thy people Israel.

Chorale: In peace and joy I now depart
according to God's will;
I trust in him with heart and soul,
calm and prepared,
As my God hath promised me:
and death is become my slumber.

BENEDICTION — Dr. Meyer

The Cathedral Choir

GILBERT S. SEELEY, *Director* — THOMAS MURRAY, *Organist*

Soprano Section
- Joan Abernathy
- Eleanor Beers
- Christine Frazier
- Julia Freund
- Eleanor Fuller
- Tanya Korotune
- Genevieve Landrum
- **Caterina Micieli, soloist**
- Dorothy Moser
- Lillian Palmer
- Gail Pressey
- Jean Rood
- Pat Salisbury
- Elaine Seeley
- Blanche Sklenar
- Madge van Adelsberg

Alto Section
- Ruth Baruth
- Ruth Boyd
- Constance Braselton
- Emily Brown
- **Julia Johns, soloist**
- Kathryn Leech
- Clara McKellar
- Pat Nisbet
- Katherine Ovalle
- Linda Portman
- Ardyce Stein
- Helen Whitlo
- Susan Whitlo

Tenor Section
- Lorn Beck
- Donald Haggerty
- **Larry Jarvis, soloist**
- Harold Ross
- Phil Weisel

Bass Section
- Harold Baruth
- Howard Bradley
- Hoyt Braselton
- Peter Harkins
- Charles Levy
- Paul Meeuwenberg
- Louis Nisbet
- Lee Pattee
- **Earle Wilkie, soloist**

•Mrs. Paul H. Graves, Choir Mother

STRING ENSEMBLE

Violins - Wesley Cease, Joanne Ausmus, Evelyn Buker, Madeline Schatz
Violas - Glenn Muegel, Ella Lou Schlegel
Cello - Marjorie Chan
Bass - Jay Grauer
Percussion - Kenneth Watson
Celeste - James Smith

CHURCH NOTES

Anyone desiring to unite with this church is cordially invited to meet with the Session at the close of this service in the Session Room behind the pulpit.

The chancel flowers are the gift of Mrs. Grace R. Pixler in loving memory of her sister, Edith H. Alber, and her brother, R. H. Alber.

Coffee Hours — immediately following the 11 a.m. service:
All Church (for all ages) sponsored by Immanuel Fellowship—Geneva Lounge;
Meyer Fellowship (singles, ages 35 - 50) — Guild Hall.

The Christmas Offering, the goal of which has been set at $10,000, is of tremendous importance to our denominational giving and our church benevolence program. Please give a generous gift this year for the work that is needed. Christmas offering envelopes may be found in the pew racks.

Fig. 37.--Continued

incorporation into the overall scheme. There are three major parts in addition to two interpolations. The binding unifying thread is the Easter chorale, Mit Freuden zart zu dieser Fahrt. The chorale is interwoven with the Gospel account from John 11 as well as selected Psalm passages in the following manner:

		Chorale	John 11	Psalms
I	Jesus and Martha	verses 1-3	21-27	
	Intermedium	4		90:4-6,13
II	Jesus and Maria	5	28-29 32-33	
III	Jesus and Lazarus	6	38-44	
	Conclusion	7		118:15-27 98:4

The chorale is given a contemporary setting; the cantus firmus is placed in the soprano in five of the verses and in the tenor twice. The large choir is assigned the chorale and the smaller group portions of the John account; the only exception is found in the intermedium, where the chamber choir is further divided into two groups and the chorale and Biblical texts are heard in alternation. Barbe's palette of harmonic colors contains the effective use of seconds, fourths, sevenths, and ninths, as well as a flexibility of accidental treatment for the purpose of expressiveness. Simple triadic formations are commonplace, and unison writing at crucial moments such as, Lazarus, komm heraus! ("Lazarus, come forth!"), is employed for textual intensification. As in much of the composer's output, rhythm and meter are most important elements; the concluding section features a marvelous use of syncopation to the jubilant words, Jauchzet dem Herrn alle Welt . . . ("Make a joyful noise unto the Lord . . .").

In both its conception and scope, the Ostergeschichte (1961) is one of Barbe's most venturesome works. The scoring is intriguing: two oboes, two clarinets, bass clarinet, tenor saxaphone, two trumpets, two trombones, tuba, electric guitar, percussion (snare and bass drums, suspended cymbal, triangle, glockenspiel, timpani), strings, four-part mixed choir, and alto and baritone soloists. Structural considerations rank high in the composer's thinking, as can be seen in the following symmetrical plan:

1. Hymn (Revelation 5:12)
2. Easter Story, Part I (John 20:1-10)
3. Coda I (John 20:2)
4. Easter Story, Part II (John 20:11-18)
5. Coda II (instrumental)
6. Easter Story, Part III (John 20:19-22/Matthew 28:20)
7. Hymn (Revelation 1:7, 17, 18; 11:15; 7:10, 12)

The entire work is based on a free and modified application of serial techniques. An examination of the original row reveals intervalic construction of major and minor seconds and thirds, a diminished fourth, minor ninths, a minor tenth, and a major seventh (Fig. 38). Barbe employs all of the mirror forms (inversion, retrograde, retrograde inversion). In the opening hymn ("Worthy is the Lamb that was slain . . ."), the row is presented horizontally in fugal fashion and vertically in chords. With the exception of one _fortissimo_ unison passage to the text _Kraft und Reichtum_ . . . ("power and riches . . ."), the pervading mood of this section is one of quiet intensity, in order to prepare the listener for the events that follow.

Part One ("On the first day of the week . . .")

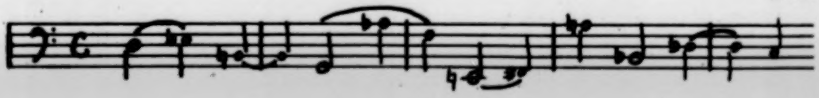


Fig. 38.--Helmut Barbe, Ostergeschichte, Twelve-Tone Row.

is a three-part form involving the two soloists and chorus. The solo parts are patterned after the liturgical recitation tones, but do not follow them strictly.[15] A striking effect is achieved in the declamatory setting of the text, Sie haben den Herrn weggenommen aus dem Grabe . . . ("They have taken away the Lord out of the sepulchre . . ."), which is both sung and spoken.

The first coda (Adagio lamentabile) presents two main musical ideas. The first of these, a powerful lament-like theme in the violins, is originally stated in retrograde and supported by the lower strings and a trombone. A second idea is found in a middle section that follows. The choir, doubled by electric guitar, snare-drum, and pizzicato string bass, enters in a chordal style singing in hushed tones of bewilderment, Sie haben den Herrn weggenomen aus dem Grabe und wir wissen nicht, wo sie ihn hingelegt haben ("They have taken away the Lord out of the sepulchre, and we know not where they have laid him"). A concluding section draws its substance from the opening musical idea.

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[15] Siegfried Günther, "Helmut Barbe," p. 89.

Part Two deals with the dramatic encounter of Mary and Jesus at the sepulchre. Musically, this meeting is characterized by a trumpet duet in the retrograde variant of the original row and in canon. A variety of tempo and expression markings are utilized, each relating to a particular segment of text. For example, at the moment when the gardener (Christ) appears, a sense of expectation is portrayed by (1) the marking of accelerando going to agitato; (2) meters of 3/8, 4/4, and 7/8; and (3) a gradual retardation leading into Christ's calming affirmation--"Maria!" Shortly before the close of this section, Barbe introduces part of the Christ ist erstanden melody in the voices, which is linked thematically to the next section.

The second coda is the only instrumental movement in the work. The instrumentation is complete with the exception of the tuba and percussion; the brass are muted. This interlude--cast in a 6/8 meter and marked Vivace--shows the unmistakable influence of Stravinsky, with its marvelous blending of sonorities and sprightly rhythms. Especially piquant is the insertion of the twelfth-century

Easter Leisen, Christ ist erstanden, which is played by the guitar against a background of low strings and bass clarinet.

In Part Three Jesus reveals himself to his disciples. At the beginning, the row is stated in canon by the alto and baritone soloists. The solo writing is alternated with homophonic choral sections in a mood of tender lyricism. Finally, all musical and textual expression is sublimated to the insertion of the words from Matthew, Ich bin bei euch ("I am with you always"); the setting is masterful in its dark solemnity, with the men's voices in parallel fifths doubled by the trombones and second clarinet.

The concluding hymn is a summation of all six previous movements. There are textures of imitative polyphony, declamatory chordal writing, and unison passages. In the middle of this movement, the row is heard in all four forms in an overlapping manner. The chosen texts from the Book of Revelation complement the opening hymn, and the Easter drama completes its full cycle with death conquered by victory.

The Ostergeschichte is a moving account of the Resurrection story that at times conveys a strong feeling of mysticism. Although the technical demands require first-rate instrumentalists and soloists, the choral writing is not difficult. In the fusing of contemporary techniques with such traditional elements as one of the earliest of German hymns, Christ ist erstanden, Barbe has demonstrated one possibility in the search for a modern and convincing musical language.

Barbe's next work, a Latin Missa brevis (1961), is of different dimensions than his previous output. The modest scoring consists of two flutes, oboe, English horn, bassoon, cello, and three-part choir (SAB). Unlike the early Lutheran Missa brevis, which contained only the Kyrie and Gloria, Barbe's work includes--in addition to the Kyrie and Gloria--the Sanctus and Agnus Dei; thus Barbe's Missa brevis is not bound to any one liturgy.[16] The governing principle of construction is the serial method. The overall style exhibits a highly concentrated and refined approach. Barbe never relegates the text to a secondary position, but rather shows the utmost sensitivity to the exigencies of the Latin language.

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[16] Barbe's teacher Pepping wrote a Missa brevis for SAB (1948), in which he set only the Kyrie and Gloria.

The three-fold supplications of the Kyrie (Grave) are given an austere and yet noble setting. Rhythmic contrast is accomplished through the employment of predominantly quarter-note motion for the "Kyrie eleison" as opposed to eighth-notes for the "Christe eleison." The Gloria consists basically of two varied ideas: (1) a lively syncopated motive comprised largely of unison octaves, thirds, and fourths (Vivace); and (2) a static speech-like texture in which all attention is focused on the syllabic declamation of the text (poco tranquillo) (Fig. 39). These two ideas are alternated in irregular fashion throughout the Gloria. The opening portion of the Sanctus (Adagio) is characterized by broad and expansive lines. This textual segment is set apart from an energetic statement of the "Osanna in excelsis" (Presto), followed by the "Benedictus" (Andante). The Agnus Dei is the only movement in which a single unifying mood is maintained. In particular, the minor seventh plays a conspicuous role in the expansion and contraction of musical lines. Throughout the work, the distinctive sonority resulting from the fusing of winds, cello, and voices recalls Stravinsky's music. Barbe's sensitive handling of the text shows that he regards Latin as a living and not a dead language. In the

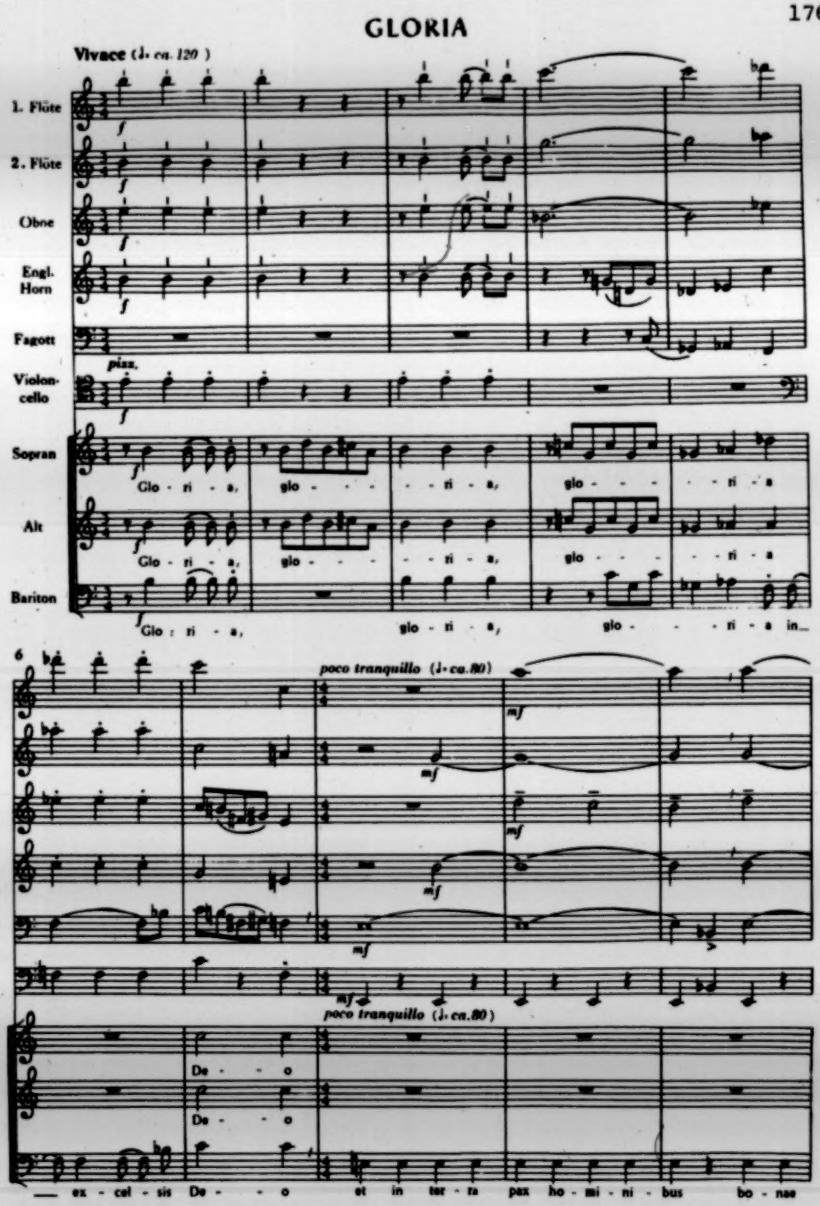
GLORIA
Vivace (♩. ca. 120)
1. Flöte
2. Flöte
Oboe
Engl. Horn
Fagott
Violoncello
pizz.
Sopran
Alt
Bariton
f
Glo - ri - a, glo - - - - - ri - a, glo - - - - - ri - a
Glo - ri - a, glo - - - - - ri - a, glo - - - - - ri - a
Glo - ri - a, glo - ri - a, glo - - ri - a in
6
poco tranquillo (♩. ca. 80)
mf
De - - o
De - - o
ex - cel - sis De - - o et in ter - ra pax ho - mi - ni - bus bo - nae

Fig. 39.--Helmut Barbe, Missa brevis, "Gloria," measures 1-10.

author's view, the Missa brevis is one of Barbe's most successful compositions.

Barbe's most recent works from the middle sixties are his (1) Te Deum (1964), for solo baritone, SATB, woodwinds, brass, timpani, harp, piano, viola, cello, and double bass;[17] (2) Der 90. Psalm (1965), for SSATBB; and (3) Ye Shall Have a Song (1967), a cantata for SSAA, oboe, French horn, and harp.

The setting of Psalm 90 was written for the Bärenreiter Musica sacra nova series and received its premiere at the 1965 Kassel Musiktage. As in previous works, the ruling formative principle is a modified application of dodecaphonic techniques. Within a wide spectrum of tempi, meters, and interpretive indications, Barbe achieves a remarkable cohesiveness through the most terse handling of materials. The harmonic vocabulary contains a richly colored mural of sound that is inextricably bound to rhythmic and textual nuances. One passage demonstrating this aspect is the setting of the text, Unser Leben wahret siebzig Jahre . . . ("The days of our years are threescore years and ten . . ."), with its suggestive hues of

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[17] At the time of writing, the Te Deum was in press, Hänssler-Verlag (Stuttgart-Hohenheim).

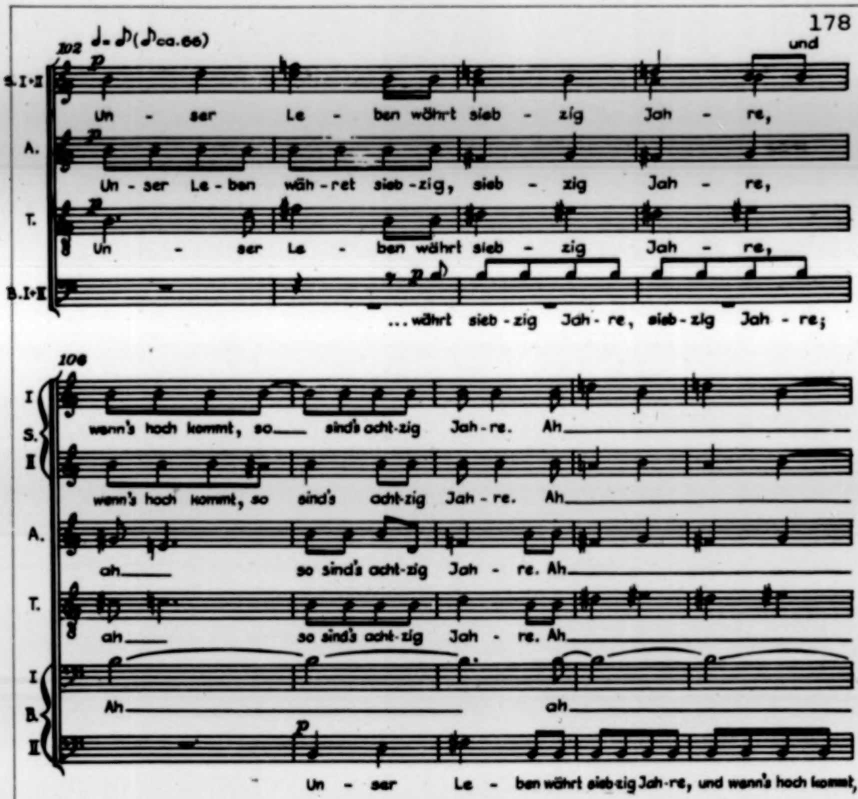
102
(♪ca.66)
S.I+II
A.
T.
B.I+II
Un - ser Le - ben währt sieb - zig Jah - re, und
Un - ser Le - ben wäh - ret sieb - zig, sieb - zig Jah - re,
Un - ser Le - ben währt sieb - zig Jah - re,
... währt sieb - zig Jah - re, sieb - zig Jah - re;
106
I
S.
II
A.
T.
I
B.
II
wenn's hoch kommt, so sind's acht-zig Jah - re. Ah
wenn's hoch kommt, so sind's acht-zig Jah - re. Ah
ah so sind's acht-zig Jah - re. Ah
ah so sind's acht-zig Jah - re. Ah
Ah ah
Un - ser Le - ben währt sieb-zig Jah-re, und wenn's hoch kommt,

Fig. 40.--Helmut Barbe, Der 90. Psalm, measures 102-110.

impressionism and pedal point on B stressing longevity of time (Fig. 40, above). Other portions are more dramatically conceived, and there are some effective moments utilizing Sprechstimme. Along with other works by Distler, Pepping, David, and Reda, Barbe's splendid Psalm setting stands at the forefront of German motet composition in the twentieth century.

The cantata, Ye Shall Have a Song, was composed at the invitation of the writer especially for the performance that took place in conjunction with this study. The work is dedicated to the author and his wife, who is a professional harpist. The text for the cantata was selected from Isaiah 30:29 ("Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord"). The complete score can be found at the end of the section treating Barbe's music; all subsequent references regarding the analysis of the music can be best followed by consulting the score (Fig. 41).

The entire work is governed by a twelve-tone row consisting of minor thirds, minor seconds, a diminished fourth, an augmented fifth, and major sevenths. The retrograde (R) of the original (O) is the same as the inversion (I) transposed a fifth higher (or, I_8). The retrograde inversion (RI) of O_1 is the same as O_1 transposed a fifth higher (or, O_8). Therefore, the retrograde and retrograde inversion are inconsequential.[18]

The row is utilized in one of three different ways: (1) vertically distributed among the voices or instruments, (2) vertically by the voices and instruments combined, and (3) doubled by the instruments and voices. The row is never stated horizontally in complete form by any voice or instrument. Of the twenty-four possible versions of the row, all but two of the prime set are employed, whereas only four of the inversion are found. A favored device is the elision of rows, whereby the last two notes of one row become the first two of the next. For tracing the rows in the score, the following format is used: ○ for the original and □ for inversion; points of elision involving ○ and □ are indicated by ⧇ . Finally, all notes of repetition are left unmarked. This method provides clarity and direction in most of the work.

The form of the cantata is partially determined by the text. After an opening instrumental introduction (measures 1-15), the text is divided into three units of sixteen measures each (measures 16-31, 32-47, 48-63); in these sections the voices are heard alone as well as with the instruments. The following interlude for the three solo instruments (measures 64-79) shows a parallel construction to the introductory fifteen measures: the composer makes use of the same text as well as similar musical material, only in the repeat the row is placed a half-step higher. A final coda-like section (measures 80-90) is an extension of previous musical content.

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[18] In this respect, Barbe's cantata is similar in construction to Anton Webern's Cantata I, op. 29.

The style throughout is one of refinement and tender expressiveness. Barbe treats the Old Testament text in a lyrically inspired manner. Key words such as "song" and "Lord" often become the apex of a phrase (measures 23, 33, 81, 83; 56, 64). The most complex treatment of the row is found on page four (measures 38-46). Three versions of the original set are sung simultaneously (O_1 - O_8 - O_4), while the harp is assigned the last six notes of O_2. The subtle use of syncopation in the choral writing is most effective in this section and at other places in the work. The coda has a wonderful soaring quality, as the first soprano part reaches its highest note (G) and the idiomatic harp glissandi are "suspended" over the serene sound of the treble voices in the closing measures.

The instruments share fairly equally in the musical texture. With the exception of the opening line in the oboe, the three solo instruments are exploited more in the harmonic sense than in the melodic. Perhaps the strongest impression is the feeling for spaciousness that results from a finely conceived singing style. In writing an attractive work for oboe, French horn, harp, and treble voices, Barbe has made a valuable contribution in the realm of contemporary chamber music for voices and a few instruments.

Like some of the other talented young German composers, Helmut Barbe shows signs of developing his own personal style rather than belonging to a particular "school," which seemed proper a decade or so ago. Towards the end of the 1950's he adopted the serial approach of composition. For Barbe, however, the twelve-tone technique is not the most important thing. In his music, serial methods become a vehicle for the demands of expression; in this sense his sacred works are more readily accessible than those of many twelve-tone composers. Sometimes the emotional aspect is stressed, as in Ye Shall Have a Song. In other works, such as the Missa brevis, a more sparse and objective spirit prevails. In the setting of Der 90. Psalm, these two tendencies are masterfully integrated with highly gratifying results. In all of his creative output, rhythm, meter, tone color, and structural considerations are important components. Of all the third generation composers dealt with in this study, Barbe has displayed the greatest amount of versatility in the use of varying instrumental and vocal combinations. In this regard Barbe's outlook has been influenced by Stravinsky, whereby each new opus presents a new problem in sonority. While Barbe is not avant-garde, his music is progressive in its language, and, as such, represents a persuasive individual idiom of the present day.

Helmut Barbe

„Ye shall have a song"
(Isaiah 30:29)

Cantata

for Female Chorus, Oboe, French Horn and Harp

1967

dedicated to
Gil and Elaine Seeley

Duration: about 7 minutes

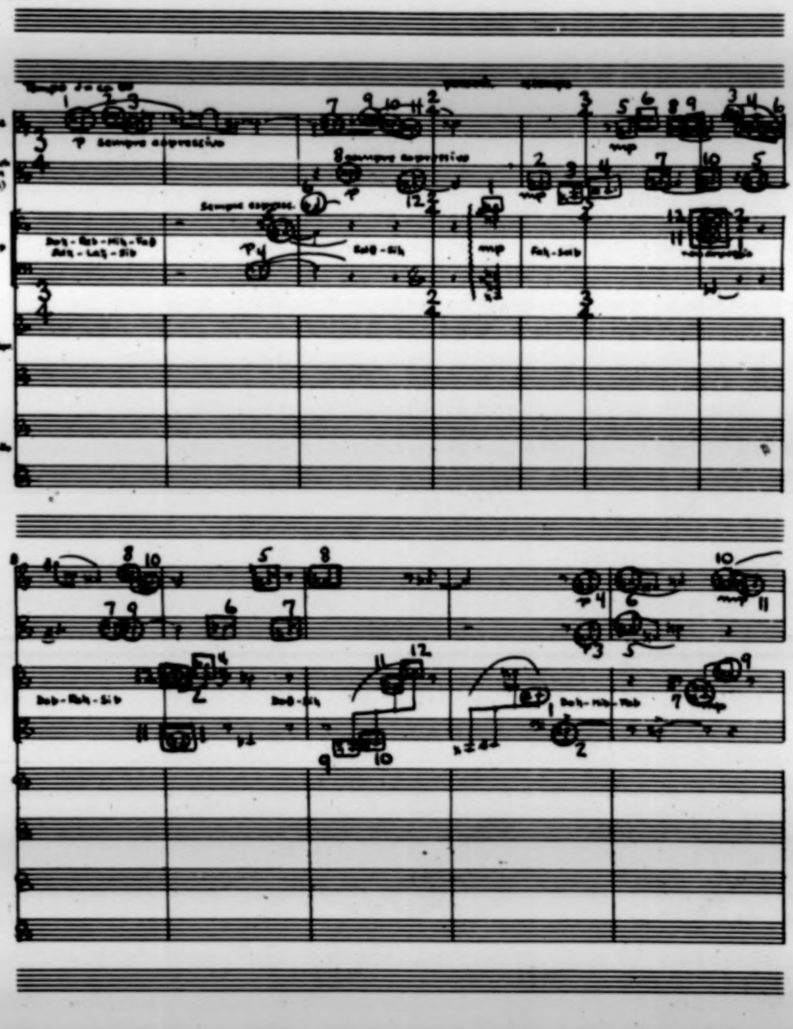
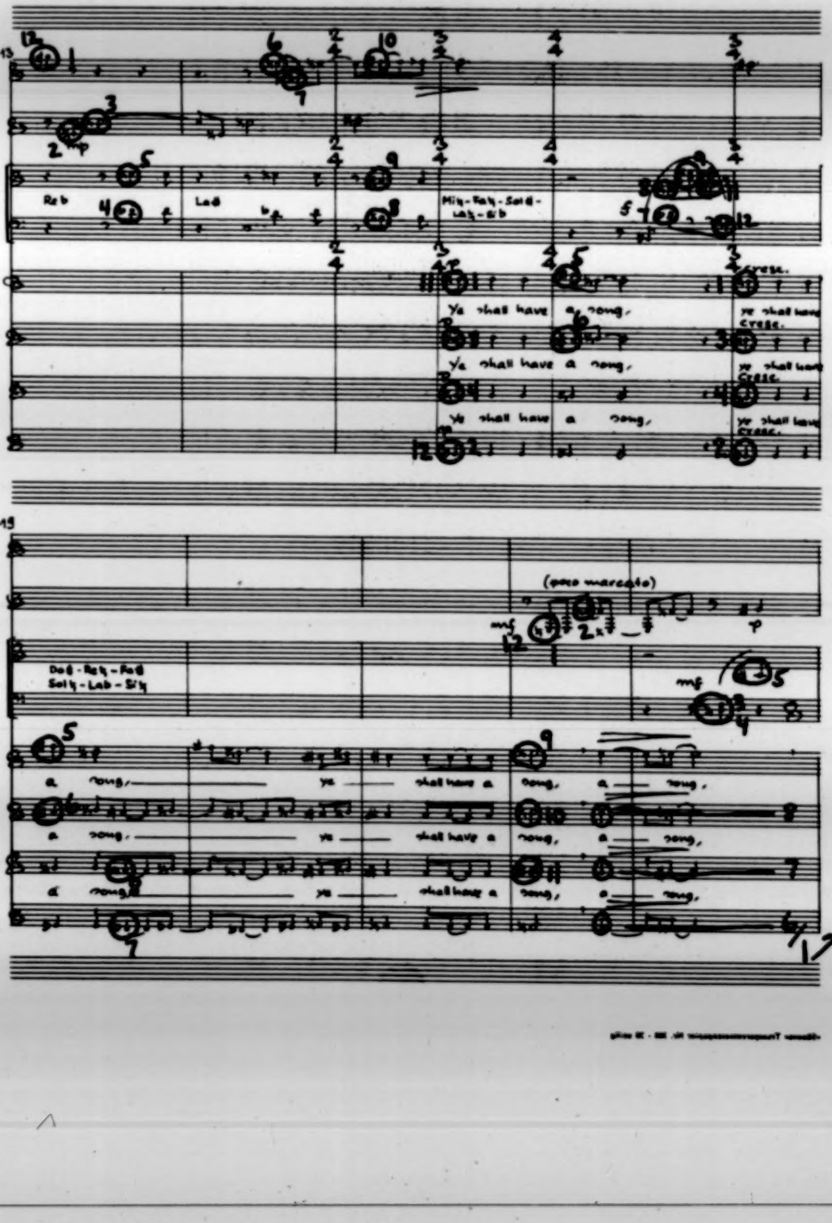
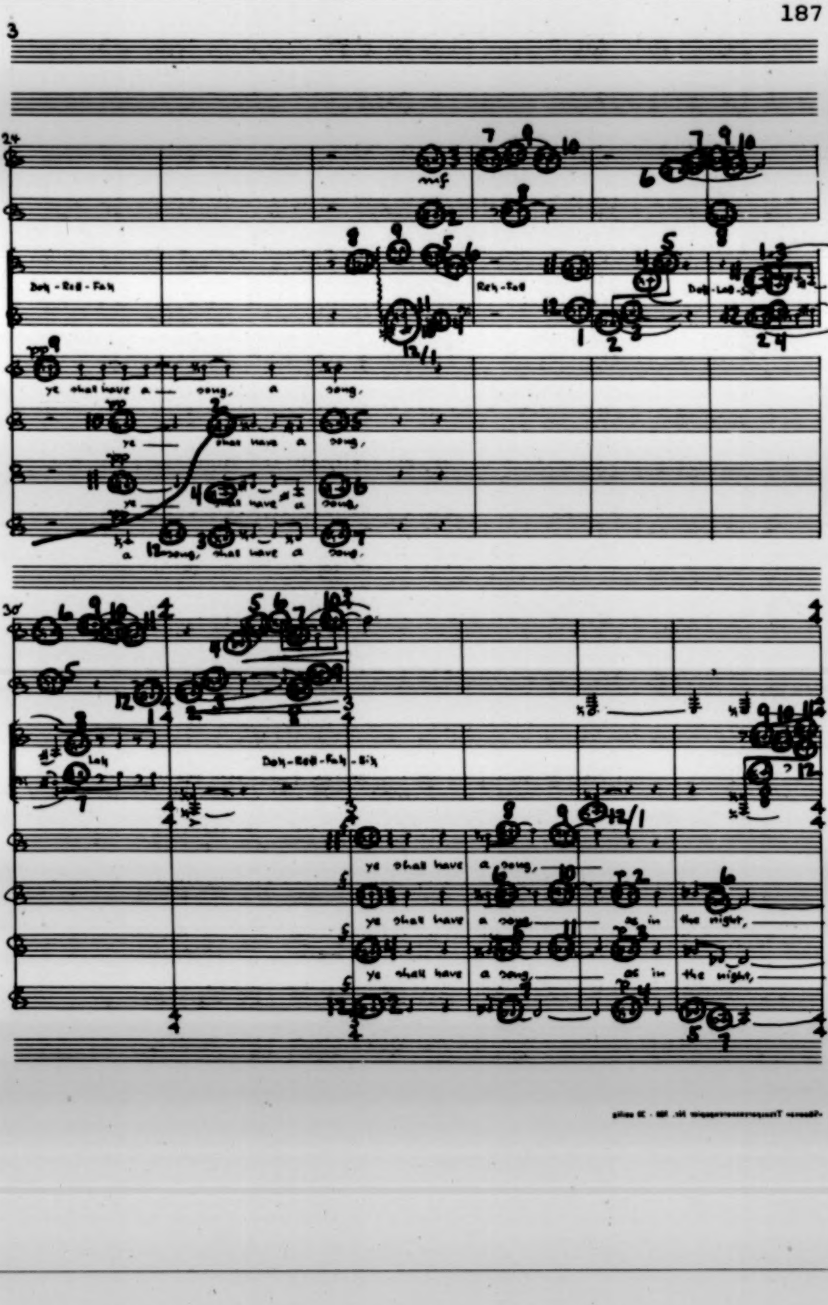
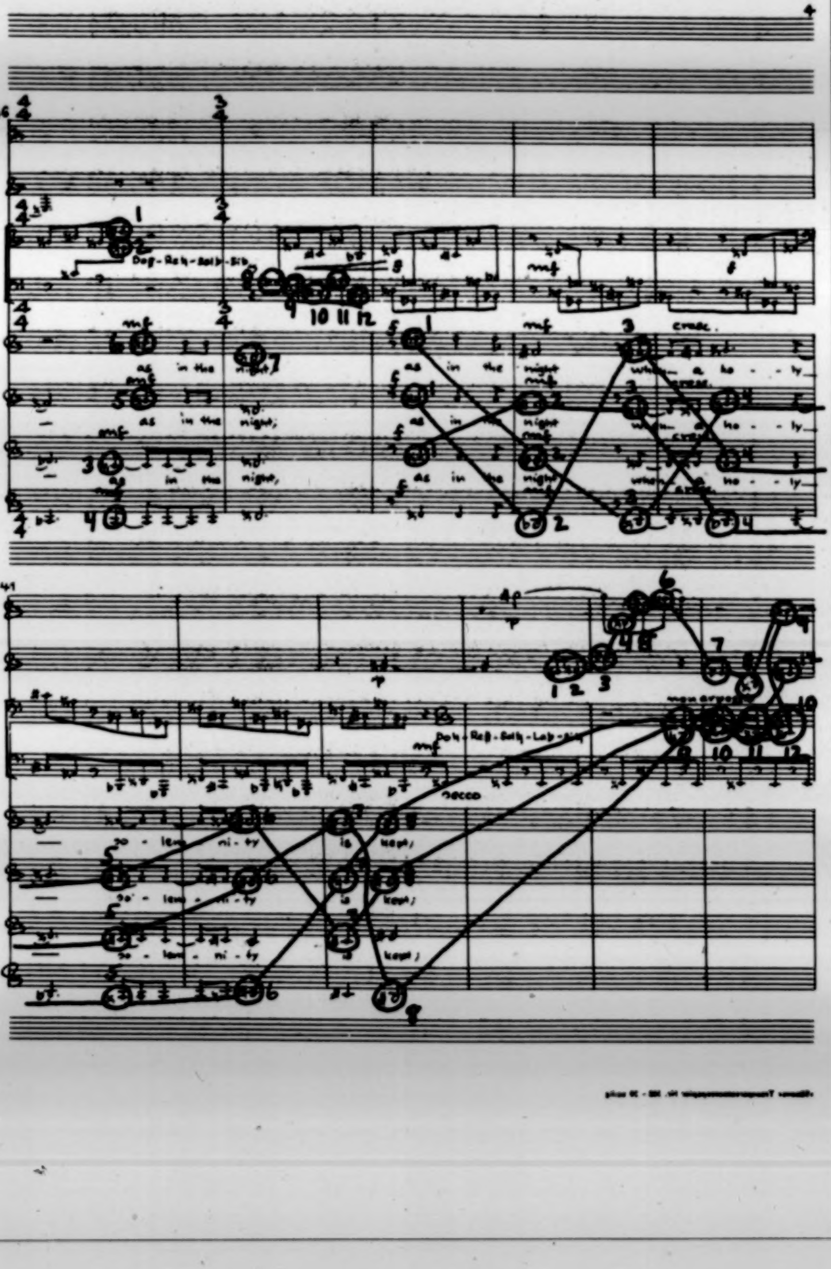
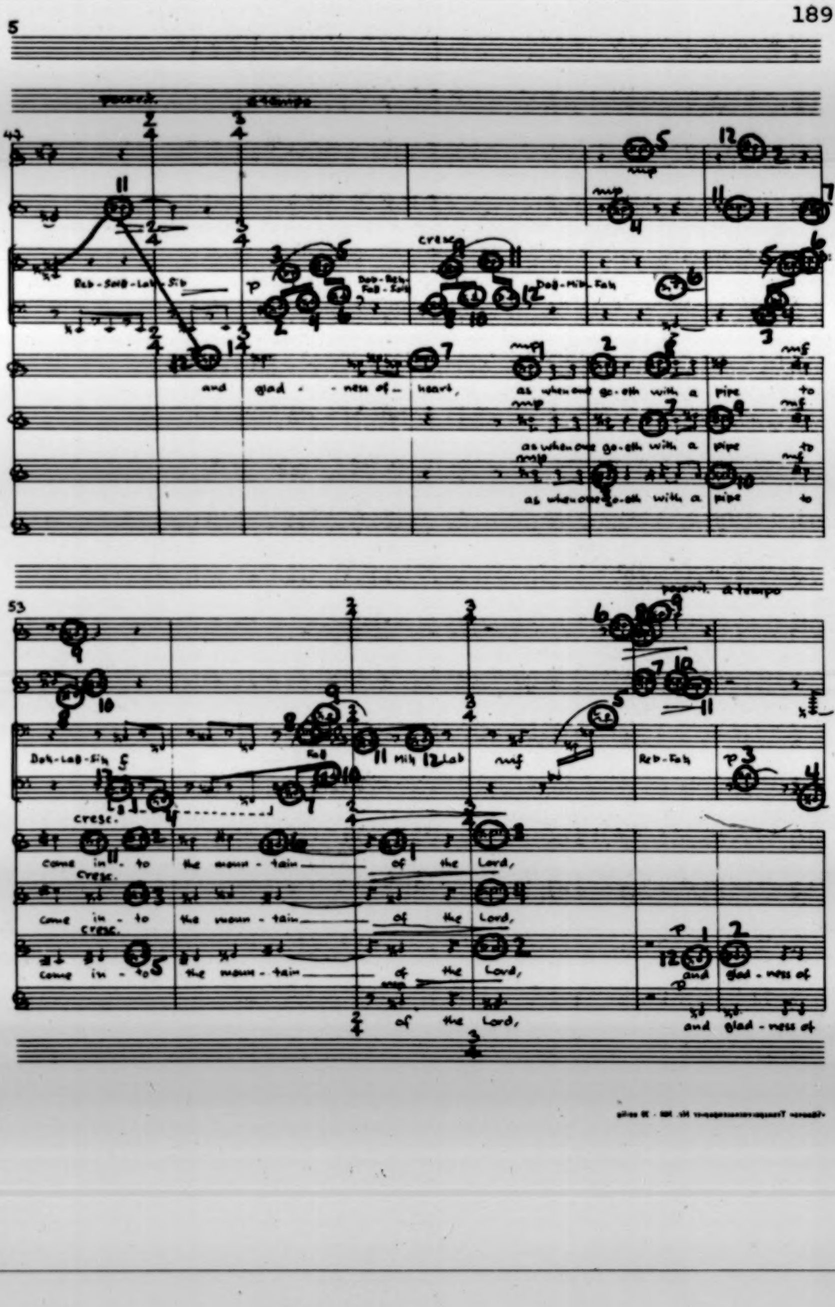


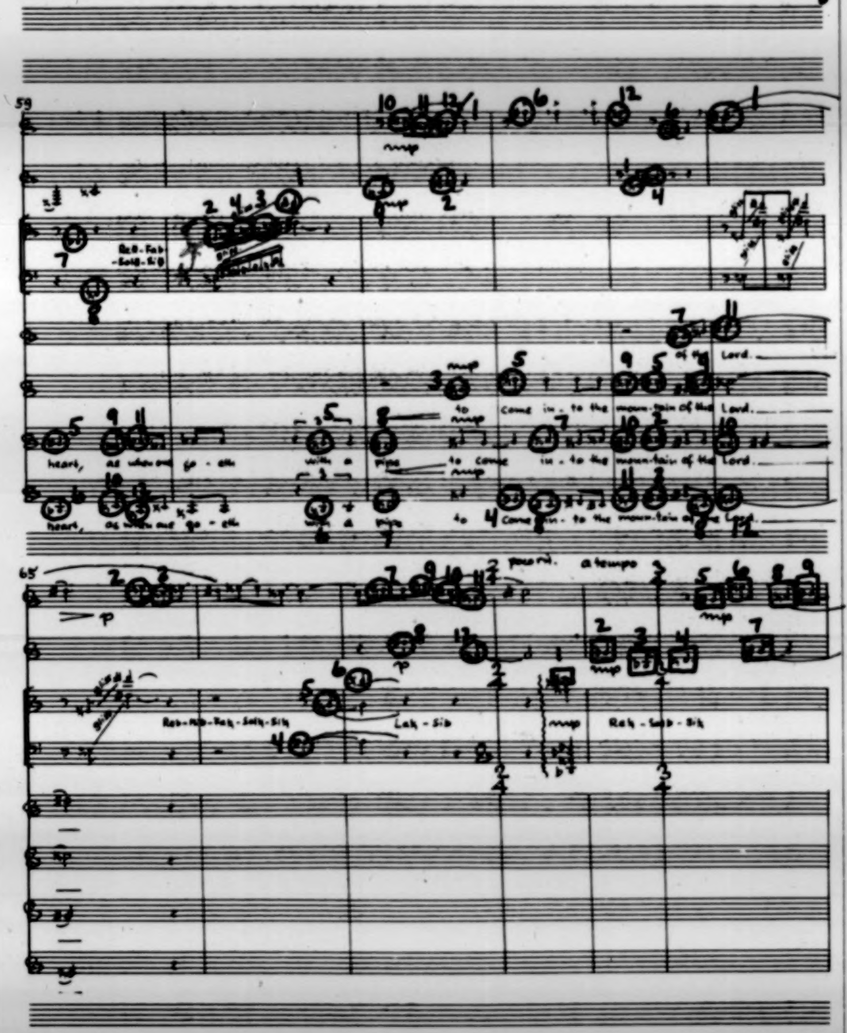
Fig. 41.--Helmut Barbe, Ye Shall Have a Song, Full Score.

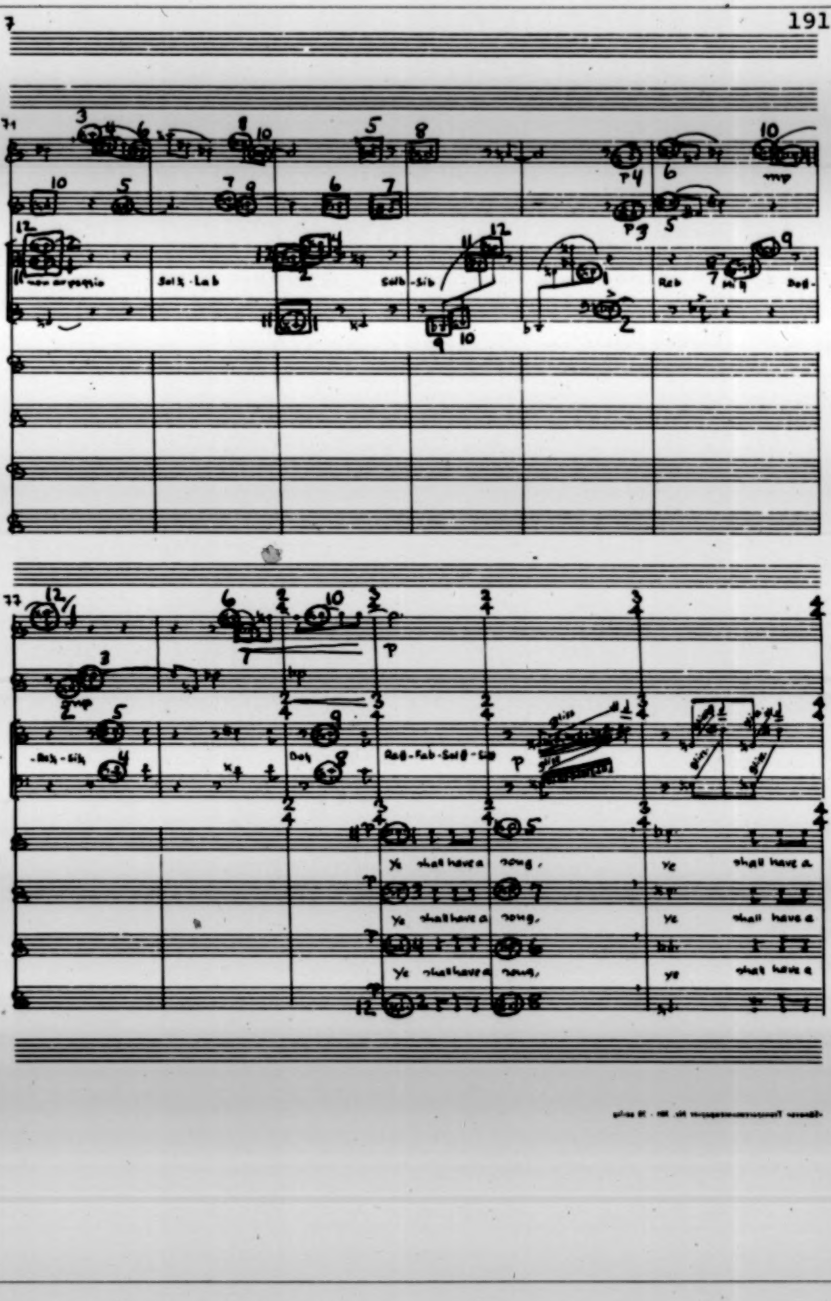

13
Reb
Lab
Mi♮-Fa♮-Sol♮-La♮-Si♭
Ye shall have a song,
ye shall have
cresc.
19
Do♯-Re♮-Fa♯
Sol♮-La♭-Si♮
(poco marcato)
mf
p
a song, ye shall have a song, a song,


3
24
mf
Doh - Reh - Fah
Reh - Fah
Doh - Lah - Soh
pp
ye shall have a song, a song,
ye shall have a song,
ye shall have a song,
a song, shall have a song,
30
Lah
Doh - Reh - Fah - Bih
ye shall have a song,
ye shall have a song as in the night,
ye shall have a song as in the night,
12/1
13/1

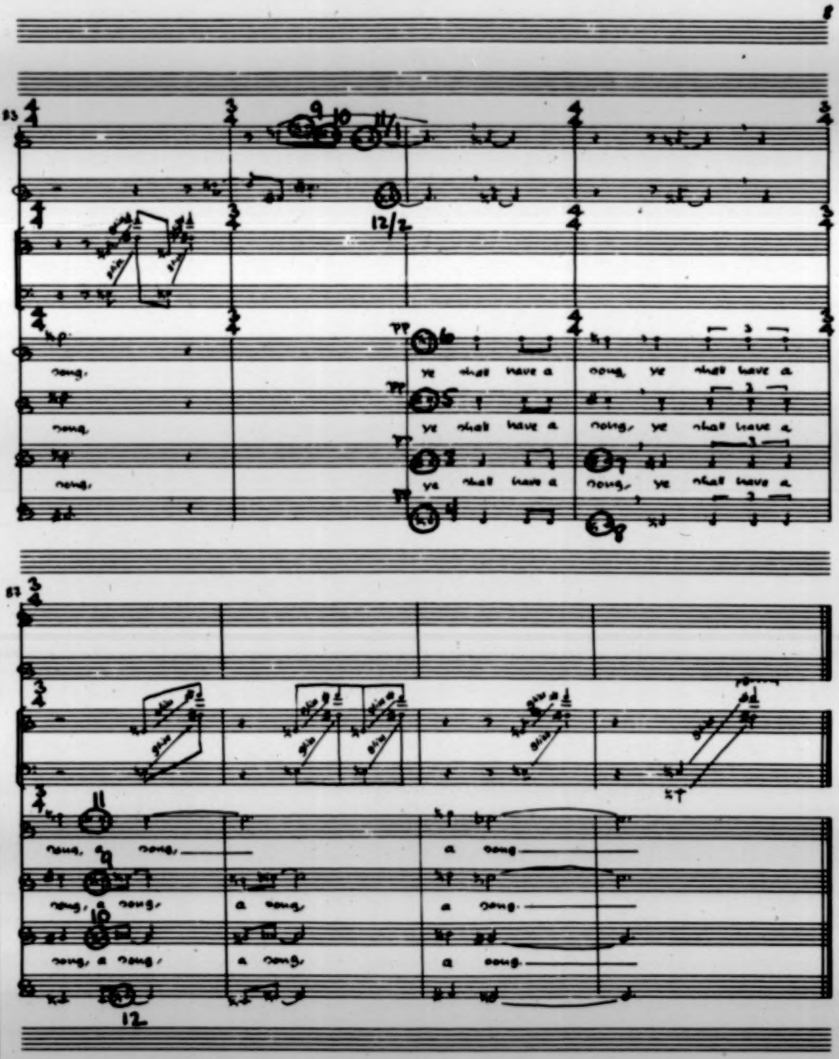

4
36
Dob-Reh-Solh-Sib
1 2 3 4 5 6 7 8 9 10 11 12
mf
f
cresc.
as in the night,
as in the night;
as in the night,
as in the night
night
when a ho - - ly
41
p
mf
Doh-Reb-Solh-Lab-Sib
secco
so - lem - ni - ty is kept;
so - lem - ni - ty is kept;
so - lem - ni - ty is kept;


poco rit.
a tempo
47
Reb-Solb-Lab-Sib
Dob-Reb-Fab-Solb
cresc.
Dob-Mib-Fah
and glad - ness of heart,
as when one go-eth with a pipe to
as when one go-eth with a pipe to
as when one go-eth with a pipe to
poco rit. a tempo
53
Dob-Lab-Sib
Fab
Mib Lab
Reb-Fah
cresc.
come in - to the moun - tain of the Lord,
come in - to the moun - tain of the Lord,
come in - to the moun - tain of the Lord,
of the Lord,
and glad - ness of
and glad - ness of


59
mp
Re♭-Fa♭-Sol♭-Si♭
of the Lord.
to come in-to the moun-tain of the Lord.
heart, as when one go-eth with a pipe to come in-to the moun-tain of the Lord.
heart, as when one go-eth with a pipe to come in-to the moun-tain of the Lord.
65
p
poco rit.
a tempo
Re♭-Mi♭-Fa♭-Sol♭-Si♭
La♭-Si♭
Re♭-Sol♭-Si♭
mp



«Bärenreiter Transparentnotenpapier Nr. [illegible] - [illegible] zeilig»



9
10
11/1
12/2
pp
6
5
8
song,
ye shall have a
song, ye shall have a
11
song, a song,
a song.
9
song, a song,
a song
a song.
10
12

Heinz Werner Zimmermann (1930-)

Heinz Werner Zimmermann was born in Freiburg im Breisgau. He received his first instruction in composition from Julius Weismann at the age of sixteen. In 1950 he became a pupil of Wolfgang Fortner in Heidelberg. In 1954 Zimmermann succeeded Fortner as instructor of theory and composition at the Protestant Institute for Church Music in Heidelberg. In 1963 he was summoned to be the director of the Berlin Kirchenmusikschule in Berlin-Spandau, where he has remained until the present. For the year 1965/1966 he was granted a stipend in order to spend time composing at the Germany Academy Villa Massimo in Rome. In 1966 he received the "Young Generation" music prize from the city of Berlin. In the spring of 1967 Zimmermann was awarded an honorary Doctor of Music degree by Wittenberg University in Springfield, Ohio.[19]

To a greater extent than any other German composer, Zimmermann's church music shows the mingling of traditional elements with idioms of jazz and popular music. His earliest works were two motets written in 1956:

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[19] Biographical information from Heinrich Lindlar, "Heinz Werner Zimmermann," Die Musik in Geschichte und Gegenwart, XIV (1968), 1296.

Lobet, ihr Knechte des Herrn (Psalm 113) and Uns ist ein Kind geboren (Isaiah 9:6). Both of these pieces feature a five-part choir (SSATB) and display similar techniques. In the foreword to the score, the composer discussed the stylistic medium of the motets:

> The most striking and unusual feature of these motets is the use of the string bass. Its regular pizzicato provides a firm rhythmic foundation for the strongly syncopated rhythms of the five choral parts above it. At a first glance, these parts seem peculiar and difficult; however, a closer examination makes it clear that the actual singing of the parts is easy and natural, since they are derived from a natural and meaningful declamation of the text. I am fully aware that the rhythmic and harmonic content has in many respects parallels to contemporary dance music. This is not necessarily a detriment. Rather, I believe our church music will be supplied with a new vitality, which is so needed today. The expert will realize that these motets . . . are firmly rooted in the tradition of Protestant church music, and that they attempt to advance this church music with new media of expression.[20]

Both works combine short imitative sections with homophonic passages; also, each motet employs a cantus firmus in one of the voice parts. The stylistic conception is one of simplicity. The basic materials are the generating pizzicato bass line, triadic formations--with occasional added seconds, sevenths, and ninths,--and a straightforward presentation of the cantus firmus. The only aspect approaching any degree of difficulty is the syncopative treatment, yet even this problem is easily overcome once singers become familiar with the repetitive patterns. One of the clues in evaluating these and later works by Zimmermann lies in his above statement that, "the actual singing of the parts is easy and natural, since they are derived from a natural and meaningful declamation of the text." Zimmermann considers the relationship between word and tone to be of primary importance. In a lecture given at the Union Theological Seminary in the fall of 1967, Zimmermann made some observations concerning this relationship in the realm of contemporary hymnody:

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[20] Heinz Werner Zimmermann, foreword to the score (Berlin: Verlag Merseburger, 1957).

> What we must learn is the importance of the close connection between word and tone . . . this close connection gave the melodies of the Reformation period such rich values. This close word-tone relationship we do not only find in the hymnody of the sixteenth century. Also in the Gegorian melodies of the early Middle Ages, and, in more recent times, in the Negro spirituals do we find this close connection of music and language, music and prose.[21]

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[21] Zimmermann, "New Concepts of Hymnody and Polyphony," Lecture given at Union Theological Seminary, New York, Fall, 1967, p. 7. (Mimeographed.)

Zimmermann's thinking in this matter is crucial in order to understand his aims as a composer. Specifically, he considers the imitation of natural speech--the accent and rhythm of spoken language--to be of prime significance in determining the melodic aspects of his style. But of equal consideration has been Zimmermann's interest in rhythmic developments during this century. His major point of departure has been jazz music and Negro spirituals. While cognizant of the great differences that exist between spirituals and jazz, Zimmermann finds one distinguishing mark common to both: their division into a "melodic section" and a "rhythm section."[22] Most fascinating is his viewpoint that these two divisions have their parallels in contemporary society, and that, consequently, his church music has been influenced by this phenomenon:

> . . . in the division of the musical setting into "melodic section" and "rhythm section" our human existence in the twentieth century is reflected. In fact, the musical juxtaposition of subjective freedom-experience (in the jazz rhythm group) corresponds very nearly to the experience of twentieth century man in his problems of maintaining himself and his ideas of human freedom in the machinery of our modern, so rationalized style of living. For this reason I consider jazz music as representing

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[22] *Ibid*., p. 8.

> the music of our century and in my work I am endeavoring to make its stimulation fruitful for church music.[23]

In 1957 Zimmermann continued in his path of exploring jazz idioms with the writing of three works: (1) Das Vater unser, (2) Gelobt sei der Herr täglich, and (3) Psalmkonzert. Of the first two motets, the setting of Das Vater unser or "The Lord's Prayer" is the most interesting. This work calls for SSATTBB and string bass. The prominent stylistic traits are a feeling of spaciousness, a conscious attempt to underscore the precise nuances of the text, and the insertion of the German Agnus Dei (Christe du Lamm Gottes), which is placed in the lower tenor part. The opening measures ("almost spoken") feature the declamatory hushed tones of the men's voices in predominantly triplet rhythmic motion. Here as in elsewhere throughout the motet,

> The declamation is utterly bound to the text, the rhythm of the Biblical prose determines the musical rhythm . . . not only the natural speech rhythm, but also the meaning of the words determines the musical rhythm.[24]

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[23] Ibid., pp. 8-9

[24] Zimmermann, "Die Möglichkeiten und Grenzen des Jazz innerhalb der Musiksprache der Gegenwart," Musica Sacra in unserer Zeit: Die Vorträge des Ersten Deutschen

The composer achieves a close musical-textual relationship partially through the stress of certain syllables, such as Va in Vater, Wil in Wille, che in geschehe, or Na in Name. Musically, the desired stress is obtained either by (1) lengthening one note or chord, (2) stressing the apex of a phrase, or (3) repeating portions of text at various vocal levels. The latter tendency appears at the setting of the words, Dein Reich komme ("Thy kingdom come"), which are reiterated in an overlapping and ascending progression of octaves. There is a mixture of homophonic and imitative textures. The harmonic approach is conservative but quite effective. Zimmermann seems to know instinctively what sounds well chorally. One passage demonstrating this aspect is found in the setting of the text, Denn dein ist das Reich und die Kraft ("For thine is the kingdom and the power"). With the cantus firmus placed in the second tenor, the choral fabric is composed of triadic structures with added sixths, sevenths, ninths, and elevenths (Fig. 42).

Zimmermann's third work from 1957, the Psalmkonzert, was his first essay of extended proportions. The performing

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Kirchenmusikertages Berlin 1959 (Berlin: Verlag Merseburger, 1960), pp. 64-65.

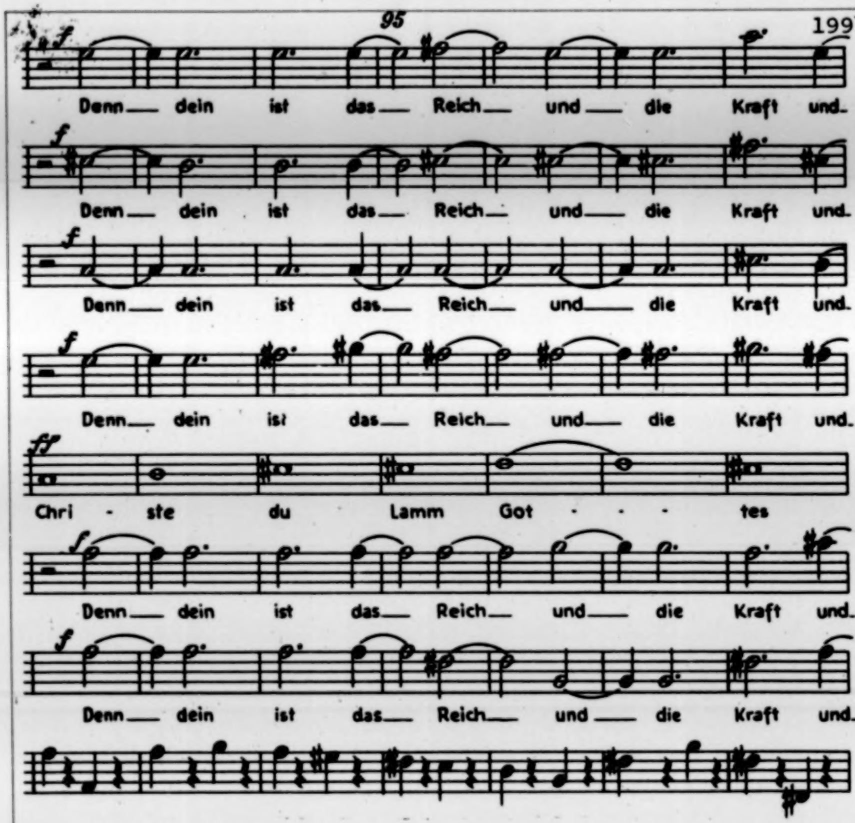
95
f
Denn dein ist das Reich und die Kraft und
f
Denn dein ist das Reich und die Kraft und
f
Denn dein ist das Reich und die Kraft und
f
Denn dein ist das Reich und die Kraft und
ff
Chri - ste du Lamm Got - - - tes
f
Denn dein ist das Reich und die Kraft und
f
Denn dein ist das Reich und die Kraft und

Fig. 42.--Heinz Werner Zimmermann, Das Vater unser, measures 92-98.

forces are a five-part mixed choir, baritone soloist, unison boys' choir,[25] three trumpets, vibraphone, and string bass. Although employing jazz materials, the composer was fully aware when writing the work that it was not true jazz music:

> . . . This does not mean that it [Psalmkonzert] can actually be described as jazz music. One would search in vain for the improvised parts which are characteristic of jazz; the artistic demands of the tradition of Protestant church music prohibit any kind of negligence in composition. Moreover, this Psalmkonzert is a choral cantata, and choral composition makes further demands which must widen the gulf between this type of music and purely instrumental style as jazz. Why then should any suggestions of jazz have been adopted? Because a composer of our day would have to cease listening if he did not want to be influenced by it. Because it is a new music, capable of assimilating musical tradition; secular instrumental music, yet originating in the religious vocal music of the spirituals. And because it is the only new music that still knows how to rejoice.[26]

The formal plan consists of five movements. The outer movements are nearly identical; in the repeated version the boys' voices are added, singing the third stanza of Nun danket alle Gott as a whole-note cantus firmus. The texts are drawn from Psalm 96:1-3 (I), Psalm 40:1-5 (II), Psalm 103:8-11 (III), Psalm 107:1-22, 43 (IV), and Psalm 96:1-3 (V).

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[25] A recent English edition of the Psalmkonzert substitutes a children's choir in place of the boys' choir (St. Louis: Concordia Publishing House, 1967).

[26] Zimmermann, notes on back of Cantate Record No. 640229.

In the first movement, short imitative sections are contrasted with homophonic material. The fanfare-like quality of the trumpets and "cool" sound of the vibraphone add a coloristic element. The manner in which the voices and instruments are combined with mild syncopations strikes a jubilant note throughout. Although F major is the central tonality, the frequent appearance of E♭ creates at times a Mixolydian flavor.

The second movement features the baritone soloist and instruments; the trumpets are muted. Although conceived in a slower tempo than the opening movement, the strong and aggressive vocal line lends a sense of urgency to the dramatic nature of the text.

The third movement is developed around a lyrically inspired fugue, which serves as contrasting centerpiece for the entire work. The only instrument utilized is the ubiquitous string bass. Towards the end the fugal subject is heard in augmentation in the bass and alto parts.

The fourth movement presents the choir and soloist in alternating fashion. All musical expression is focused upon a direct and spirited approach. As in much of the work, the brief instrumental passages are confined to a few rudimentary harmonies. One noteworthy change is found in the string bass part; whereas in previous movements the pulsation was in quarter-notes, in the fourth movement the writing consists almost entirely of eighth-notes, which enhances the sprightly and joyous mood.

Zimmermann's Psalmkonzert has already become a part of the choral repertoire in Europe as well as the United States, having received numerous performances. Its popularity stems in large measure from the blending of jazz materials with traditional practices, producing a joyous and sparkling effusion of sound. It is significant that Zimmermann, unlike others who were experimenting with jazz and "pop" idioms during the 1950's,[27] based his work on Psalm texts rather than the text of the Mass. For in the majority of Protestant churches, the rich poetic language of the Psalms is more familiar than the complete

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[27] See Erik Routley, Twentieth Century Church Music (New York: Oxford University Press, 1964), pp. 163-167; also, Elwyn A. Wienandt, Choral Music of the Church (New York: The Free Press, 1965), pp. 431-435.

Mass text. In this sense, the Psalmkonzert represents a kind of missionary work. In providing new means of communication between the secular world and the church, Zimmermann has never lost sight of the function of music in the worship experience, while at the same time exploring new means of rejoicing.

Zimmermann's output continued in 1958 with the writing of Weihnacht, a cycle of four Christmas motets for SATB and string bass. According to Audrey Davidson, the music is intended to be sung along with a spoken Biblical text as well as slides flashed on a screen.[28] Thus the three media of language, music, and visual arts serve one another in the presentation of the Christmas story. The four motets are unified by the presence of Luther's Christmas hymn, Gelobet seist du, Jesu Christ, which is stated as a cantus firmus in different voice parts.

In all four settings, attention is given to the close connection between the text and the contour of the musical line. The composer consciously aims at the imitation of natural speech. One illustration of this trait is seen in the first motet at the setting of the words, . . . werde licht denn dein Licht kommt! Siehe, Finsternis, bedeckt das Erdreich (". . . shine, for thy light is come. For behold, the darkness shall cover the earth"). This passage features an upward progression in which the word "shine" (licht) is stressed; the sudden change to "darkness" (Finsternis) is portrayed by a lower tessitura in addition to the close proximity of F♯/F♮ and A♮/A♭ (Fig. 43). The Christmas motets exhibit other characteristics. The opening and closing pieces both conclude with the cry Kyrieleis, which stems from a medieval German hymn species known as Leisen. The second motet incorporates--in addition to the Christmas hymn mentioned above--the first stanza and tune of the German Magnificat (Meine Seele erhebt den Herren), which is placed in the soprano. The harmonies adhere to clearly defined tonalities; the composer's penchant for sevenths, ninths, elevenths, and occasionally thirteenths is in evidence. Finally, all four settings contain the syncopative patterns found in the composer's previous works.

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[28] Audrey Davidson, "Jazz and the Tradition of Sacred Music" (Detroit: Wayne State University, 1963), p. 6. (Mimeographed.)

Zimmermann's other work from 1958, Herr, mache mich zum Werkzeug deines Friedens, is a setting of Saint Francis of Assisi's prayer ("Lord, make me an instrument

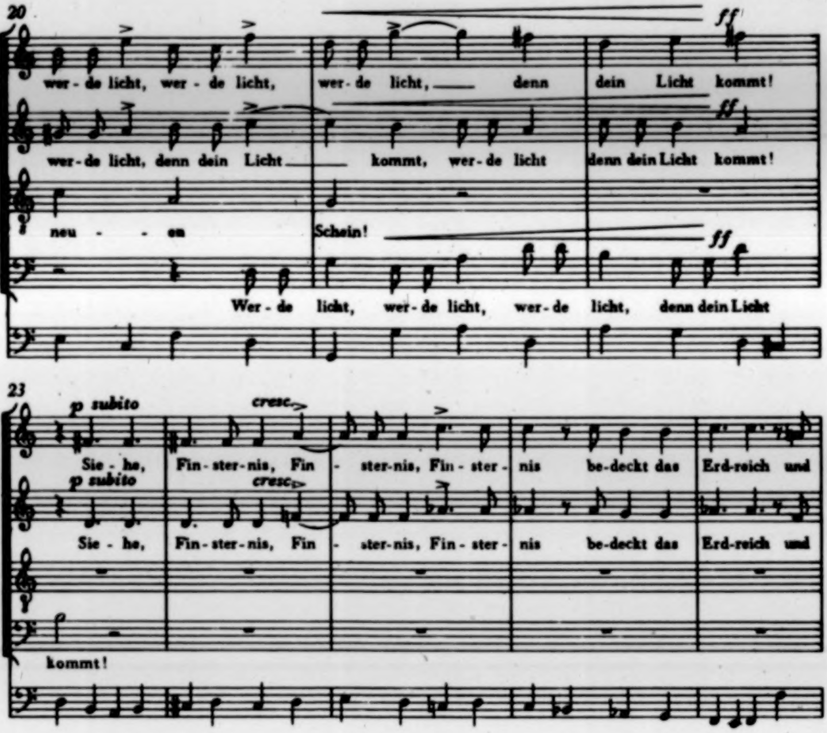
20
ff
wer - de licht, wer - de licht,
wer - de licht, denn
dein Licht kommt!
wer - de licht, denn dein Licht
kommt, wer - de licht
denn dein Licht kommt!
neu - - en
Schein!
Wer - de licht, wer - de licht, wer - de licht, denn dein Licht
23
p subito
cresc.
Sie - he, Fin - ster - nis, Fin - ster - nis, Fin - ster - nis bedeckt das Erd - reich und
kommt!

Fig. 43.--Heinz Werner Zimmermann, Weihnacht, I, measures 20-27.

of thy peace"). It is written for seven-part choir and string bass. Much of the interest emanates from lucid and euphonius choral textures, with a considerable amount of syllabic underlaying. Of special beauty is a lyrical and soaring "Amen" that concludes the motet.

In the 1960's Zimmermann's church music has shown a more progressive and refined approach to the choral art. The first significant work illustrating this trend was the Passion motet, Siehe, wir ziehen hinauf nach Jerusalem, for SSAATTBB and string bass. This is an extended composition in two parts. Part One, based on portions of text from Matthew 20, was conceived as a choral prelude.[29] Part Two is constructed upon a circle double fugue, with the text taken from Isaiah 53. Although Zimmermann utilizes techniques found in previous works, there is an expansion of harmonic means. Specifically, the employment of diminished and augmented chords, chromatic passages, and minor seconds in close juxtaposition constitutes a more dissonant treatment in the composer's style. One of the favored devices that is closely allied with this dissonant approach is the combining of different

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[29] Zimmermann, preface to the score (Kassel: Bärenreiter-Verlag, 1961).

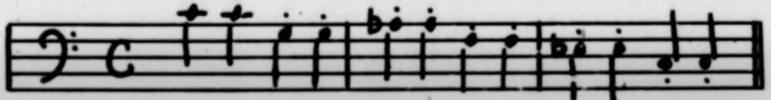

Fig. 44.--Heinz Werner Zimmermann, Siehe, wir ziehen hinauf nach Jerusalem, Ostinato.

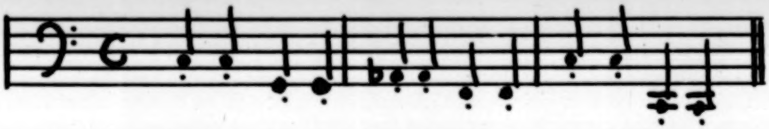

Fig. 45.--Heinz Werner Zimmermann, Siehe, wir ziehen hinauf nach Jerusalem, Ostinato Variation.

tertial structures. At a first glance, these textures appear to border on polytonality, with two or more planes of harmony sounding simultaneously. A closer examination, however, reveals that Zimmermann merely expands seventh and ninth chords to form different triads, a method that draws strongly on twentieth-century jazz idioms.

The pizzicato string bass part exhibits its own formal design, consisting of a descending twelve-note ostinato (Fig. 44, above) with variations. In the double fugue, the pattern changes slightly (Fig. 45, above) and proceeds to advance through the circle of fifths. At no place in the motet is a chorale woven into the texture. Zimmermann often interprets the text in a pictorial manner.

In Part One ("Behold, we go up to Jerusalem; and the Son of man shall be betrayed unto the chief priests . . ."), the sense of movement and expectation is to a large extent expressed by rhythmical groupings of three (Fig. 46). There is one brief but intensive passage using Sprechstimme at the words, und werden ihn kreuzigen! ("and shall crucify him"). Even though there is much repetition of material, the dominant impression in the Passion motet is one of strength, with particular sensitivity to the requirements of the text.

One of Zimmermann's most intriguing works is his Vesper, composed in 1962. The formal design is cast in five parts. The scoring calls for mixed choir, vibraphone, harpsichord, and string bass. One of Zimmermann's aims in writing the Vesper was to provide a new medium of expression for the Protestant worship service, but especially for the evening service; furthermore, he acknowledged the efforts of Distler, Fortner, and others in taking the old form of the Geistlichen Abendmusiken as the basis for a contemporary musical statement.[30]

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[30] Zimmermann, foreword to the score (Kassel: Bärenreiter-Verlag, 1962).

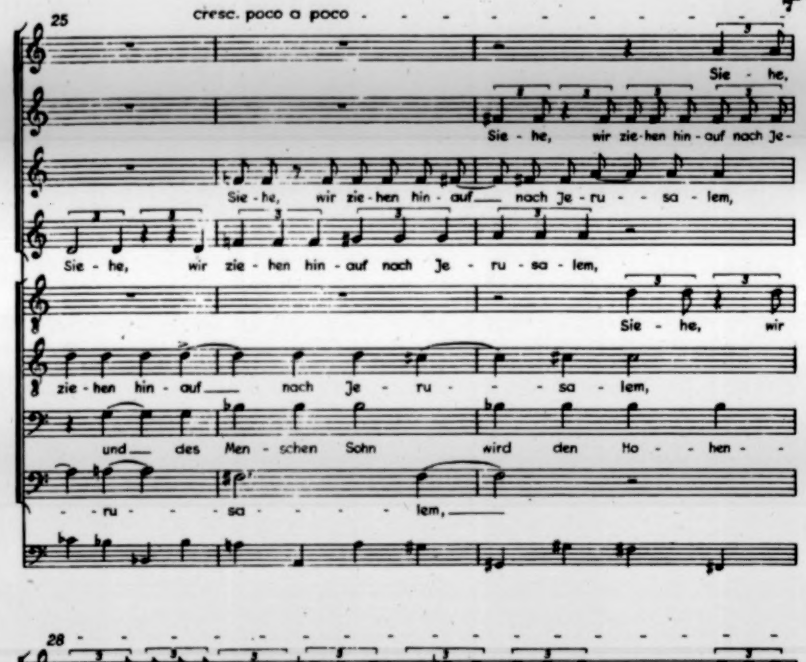
cresc. poco a poco
25
Sie - he,
Sie - he, wir zie - hen hin - auf nach Je -
Sie - he, wir zie - hen hin - auf nach Je - ru - sa - lem,
Sie - he, wir zie - hen hin - auf nach Je - ru - sa - lem,
Sie - he, wir
zie - hen hin - auf nach Je - ru - sa - lem,
und des Men - schen Sohn wird den Ho - hen -
- ru - sa - lem,
28
wir zie-hen hin-auf nach Je-ru-sa-lem, und des Men-schen Sohn wird den Ho-hen-priestern und
-ru-sa-lem, und des Menschen Sohn wird den Ho-hen-priestern und Schrift-ge-lehr-ten ü-ber-
und des Men-schen Sohn wird den Ho - hen - priestern und Schrift - ge - lehr - ten
und des Men - schen Sohn wird den Ho - hen - prie -
zie-hen hin-auf nach Je-ru-sa-lem, und des Menschen Sohn wird den Ho-hen-priestern und
und des Men - schen Sohn
- prie - stern und Schrift - ge - lehr - ten ü -
und des Menschen Sohn

Fig. 46.--Heinz Werner Zimmermann, Siehe, wir ziehen hinauf nach Jerusalem, measures 25-29.

The most salient aspect of the outer movements--the Ingressus (Psalm 70:2) and the Magnificat (Luke 1:46-55)--is the stylistic differentiation between the instrumental writing and the vocal lines. The combo-like group of harpsichord, vibraphone, and string bass are combined in the manner of a "blues" style. The vocal writing shows the fusion of imitative polyphony--suggestive of a psalmody method--with choral homophony. Zimmermann has described this blending of heterogeneous styles as an attempt in creating a "pluralistic polyphony":

> In the opening and closing movements of my Vesper I tried to distinguish the vocal parts stylistically from the instrumental parts. The instrumental parts are based on the "blues-scheme" and are organized schematically into groups of four measures. The vocal parts on the other hand, consist of imitative line polyphony . . . It goes without saying, that the instrumental blues structure in its schematization carries a message concerning our rationalized everyday existence, whereas the line polyphony of the vocal parts engaged in addressing God, though surrounded outwardly by this experience, is nevertheless inwardly independent of it and free.
>
> But a new element must be discussed at this point. The traditional counterpoint normally consists of independent individual parts, but in the Ingressus of my Vesper are to be heard two entirely different types of writing, in counterpoint to each other. Such polyphony consisting no longer of different types of writing, I should like to call

"pluralistic polyphony."[31]

The stylistic dichotomy found in the opening and closing movements produces some stunning results. One example is seen in the Ingressus at the place where the cry of Herr, mir zu helfen! ("Help me, O Lord!") reaches a climax. Above the blues structure of the instruments, the pseudo-psalmodic style of the tenor and bass are combined with the humming women's voices; the text is dramatically portrayed through dissonant combinations (C♯/C♮; B♭/B♮; diminished fifth from B-F) and the ascendency to E♭ in the bass and A in the tenor (Fig. 47). In the Magnificat, the liturgical cantus firmus is initially intoned by the sopranos in a delicately suspended line above the more angular blues scheme of the instruments; the remaining women's voices share in the melody after the opening statement. A middle "Halleluja" section for SSATB omits the cantus firmus but retains the text; also, the harpsichord and vibraphone are absent in order to provide contrast. A final section juxtaposes elements from preceding material.

Of the three middle movements (Psalm 118, Psalm 46, Hymnus), the Hymnus is of special interest, for it is an

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[31] Zimmermann, "New Concepts of Hymnody and Polyphony," pp. 17-18.

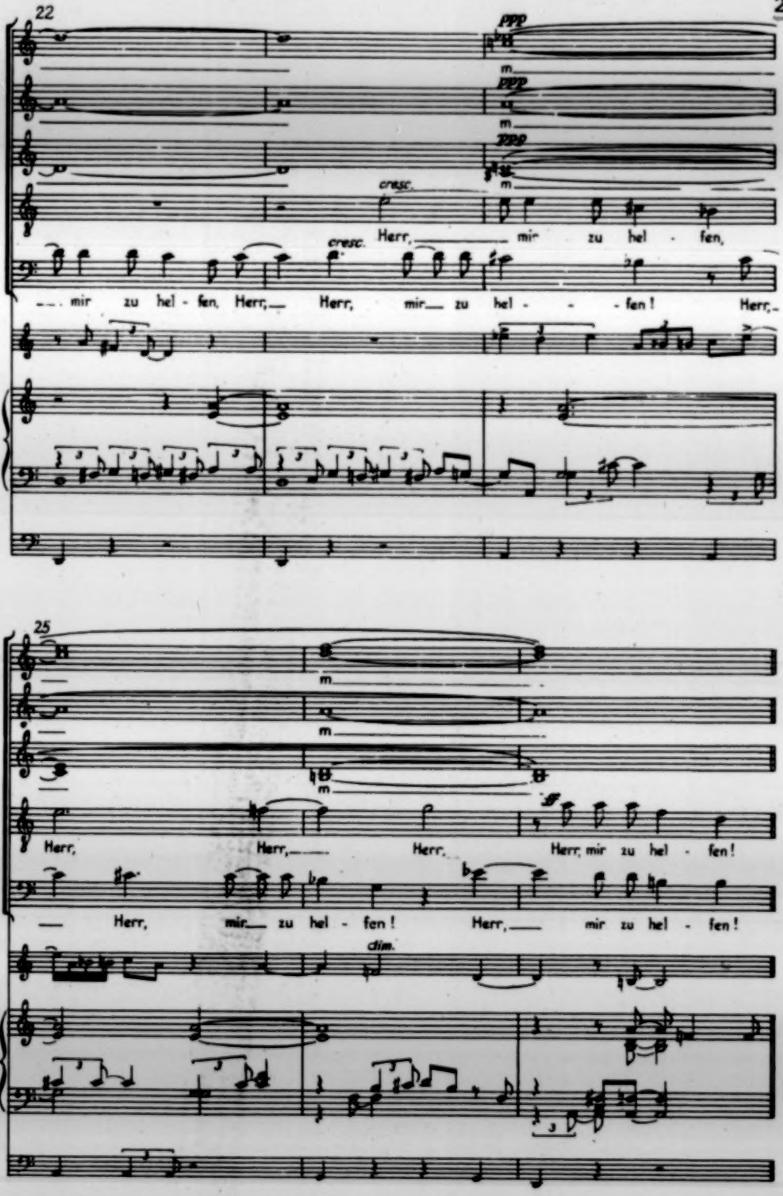
22
ppp
m
cresc.
Herr, mir zu hel - fen,
mir zu hel - fen, Herr, Herr, mir zu hel - - fen! Herr,
25
m
Herr, Herr, Herr, Herr, mir zu hel - fen!
Herr, mir zu hel - fen! Herr, mir zu hel - fen!
dim.

Fig. 47.--Heinz Werner Zimmermann, Vesper, "Ingressus," measures 22-27.

example of contemporary hymnody. In creating modern hymns, Zimmermann feels that ideally the author should be both poet and composer.[32] In the case of the Hymnus, he has offered the following remarks concerning its conception:

> Since I am a composer I had to take refuge in the prose of the Bible if I wanted to invent a church hymn according to my concept [i.e. the close relationship between word and tone]. Many verses of the Bible possess the intensity of great poetry. And thus I invented to the first verses of the 46th Psalm a melody which totally coincided with the content, the speech melody, and above all with the rhythm of these Bible verses. To this melody (as the melodic section) I invented a fundamental rhythm composed of chords which appear in regular periodic progression (sort of a rhythm section).[33]

The hymn tune is set in the Mixolydian mode. Zimmermann has deliberately attempted to align the most important melodic pitches with the most important syllables of the Psalm text; thus the words Gott, Zuversicht, Hilfe, and others become focal points in the melodic contour of the first verse (Fig. 48). The remaining two verses of the Hymnus were written by the student Pastor at Heidelberg University. Finally, the musical content of the Hymnus serves as a basis for the third part of the Vesper, which

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[32] Ibid., p. 8.

[33] Ibid., pp. 9-10.

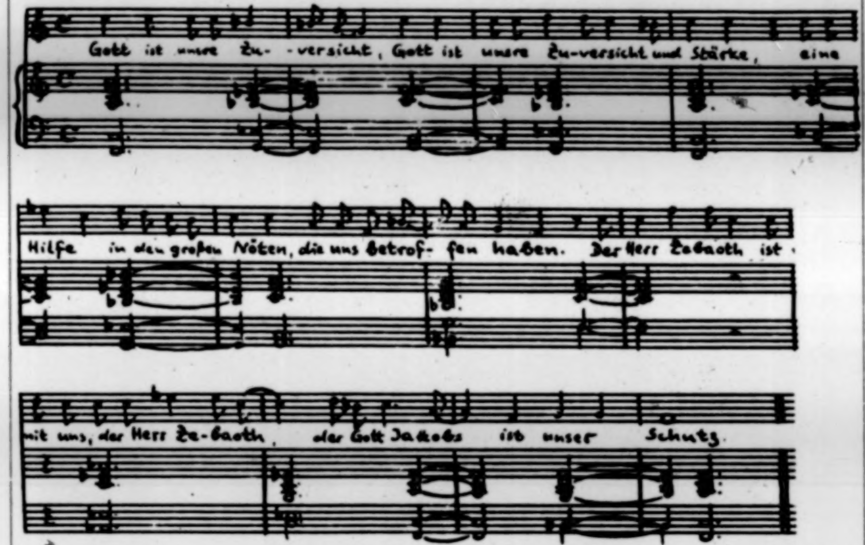
Gott ist unsre Zu- -versicht, Gott ist unsre Zu-versicht und Stärke, eine
Hilfe in den großen Nöten, die uns betrof- fen haben. Der Herr Zebaoth ist
mit uns, der Herr Ze-baoth, der Gott Jakobs ist unser Schutz.

Fig. 48.--Heinz Werner Zimmermann, Vesper, "Hymnus."

is a complete setting of Psalm 46.

The Vesper ranks as one of Zimmermann's finest contributions in the realm of contemporary church music. The welding of heterogeneous textures is rarely felt as intrusive, although the blues feeling in the opening and closing movements might seem somewhat unusual to the listener as played on the harpsichord. Perhaps the outstanding aspect is the resplendent harmonic color that is transmitted in the music. In the final analysis, however, Zimmermann seems to instinctively know what "sounds" from a vocal standpoint; herein lies much of what both listener and performer find attractive about this work.

In 1964 Zimmermann wrote his Chorvariationen über ein Thema von Distler, for solo soprano and four to six-part mixed choir; the work was written for the excellent young conductor Helmuth Rilling and the Spandauer Kantorei. The form consists of seven variations on a theme used by Hugo Distler in his setting of the "Nürnberger Grosses Gloria, 1525."[34] The composer has issued the following statements on the variation technique and the manner in which it was applied to his work:

> It is striking, that the form of the independent variation cycles, which in instrumental music have acquired such great meaning, have not as yet attained expression through the medium of choral music. The reason may be that the vocal idiom in the nineteenth century--in which the great piano and orchestral cycles originated--had fallen far below the level of accomplishment of the instrumental music of the same time. Also, the dependency on the text in vocal music may have stood in the way of the writing of vocal variations. To take one particular text and derive a variety of means of expression from it is just as difficult as maintaining a unity of form within such a variety.
>
> Neither the melody of the "Nürnberger Grosses Gloria, 1525" nor the hymn "Allein Gott in der Höh

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[34] Distler's setting can be found in his Liturgische Sätze über altevangelische Kyrie- und Gloriaweisen, opus 13.

sei Ehr," from which the theme of the *Chorvariationen* is composed, are by Distler. From Distler, however, is the idea--the German Gloria in excelsis--brought to life by an exceptionally lively, independent, indeed ecstatic rhythm, which is contrasted with the strict form of a hymn setting. The compositional point of departure of the variations is therefore less a variation theme of the customary type than a form idea. The theme is the simultaneousness of the two texts, which agree in contents but are formally opposing . . . The simultaneousness of the two texts, which is maintained throughout the work, guarantees a sense of unity and makes the diversity of the cycle possible.

Musically, this simultaneousness results in the continuous counterpoint of at least two opposing form elements. Variation I (*Allegro non troppo*) contrasts the steady pulsation of the hymn in the bass against the almost driving melody of the Gloria. Variation II (*Allegro*) connects in intricate rhythmic proportions the joyfully excited Gloria with a tenor *cantus firmus*, which preserves its independence even in the key. Variation III (*Con moto*) is completely bitonally constructed: the quietly flowing hymn melody in C major is confronted with an absolute counter-movement--the melody of the Gloria in F minor, whose nature has been altered in the manner of an intense supplication. Variation IV (*Calmo*-*Agitato*-*Calmo*), the center of the cycle, intensifies this appeal to fervent supplication. Variation V (*Vivo*) is characterized by brighter sounding textures; the solo soprano and women's voices--which share in the "Ehre sei Gott in der Höhe--are contrasted to the hymn setting in the men's voices . . . Just as Variation V and Variation III are symmetrically alike in the same way, Variation VI and Variation II also correspond as *cantus firmus* variations. In Variation VI (*Poco allegro*) the Nürnberger Gloria melody sounds as a *cantus firmus* in the midst of a free strophic setting of the hymn. Formally, the last variation returns to the style of the first variation, in the course of which the hymn now

> appears to have been reduced to a basso ostinato. Beginning slowly, the movement of this passacaglia-like setting increases more and more, until finally, it is immersed beneath Distler's theme in the soprano solo, which marks a return to the beginning of the work and rounds out the cycle.[35]

In the short span of a little more than a decade, Heinz Werner Zimmermann has established a reputation in Europe as well as in America. Beginning in the latter half of the 1950's, he wrote a number of works which were novel in their use of jazz idioms but generally conservative in other aspects. With the Passion motet _Siehe, wir ziehen hinauf gen Jerusalem_, and particularly the _Vesper_ and _Chorvariationen_, Zimmermann arrived at a style governed by what he has termed "pluralistic polyphony." His most recent works include an English setting of "A Mighty Fortress Is Our God," two Negro spirituals, and, his most extensive opus, a _Missa Profana_ (Kyrie and Gloria completed).[36]

Zimmermann feels there is still much experimenting to do in the evolution of a pluralistic polyphony; one of the first problems "is to investigate whether all chords may be combined with equal facility or whether we can discover a law governing greater or lesser consonances."[37] Finally, in the creating of a contemporary church music, his goal "is not an eclectic potpourri of styles without connection but a musical incarnation of everything that is alive in our musical consciousness today, its expression in clear styles of writing, and its formal presentation in a new polyphony."[38]

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[35] Zimmermann, notes on back of Cantate Record No. 650221.

[36] In press at time of writing. See Appendix D, p. 327-328.

Wolfgang Hufschmidt (1934-)

Wolfgang Hufschmidt is one of the youngest members of the third generation, yet he has already contributed a sizable amount of church music. He has spent most of his life in the industrial area of Mülheim-Essen. In 1953 he sought out Siegfried Reda as a composition teacher. Recognizing the importance of training young musicians for the future of German Protestant music, Reda induced Hufschmidt to begin the serious study of church music. In 1954 Hufschmidt matriculated at the Essen Folkwangschule, and spent four years there under the guidance of Reda.

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[37] Zimmermann, "New Concepts of Hymnody and Polyphony," p. 21.

[38] *Ibid.*, p. 22.

Here he received a thorough training and was exposed to the "classical" choral music of Distler and Pepping. In 1958 Hufschmidt became the music director at the Lutheran Church in Essen-Rellinghausen. Two years later he was appointed instructor of theory and improvisation at the Folkwangschule, and has remained there until the present. The first official recognition of Hufschmidt's creative talents came in 1964 when he was awarded the Mülheim "Prize for Art and Aesthetics."[39]

According to the composer, his compositional work was strongly determined by the kirchenmusikalischen Praxis ("church musical practice").[40] The first works resulting from his studies were a Messe and a series of Epistelmotetten, both composed in 1956. The Mass, for soloists and SATB, was written for a special worship service held as a part of the 1956 Heinrich Schütz Festival in Düsseldorf. One of the unorthodox features of the Mass is the combining of selected portions of the Latin Mass

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[39] The biographical information was provided by the composer in a letter to the author written April 4, 1967; also, see Gerhard Schuhmacher, "Wie ist geistliche Musik heute mögliche? Bemerkungen zu einigen Werken von Wolfgang Hufschmidt," Musik und Kirche, XXXVII (1967), 49.

[40] Ibid.

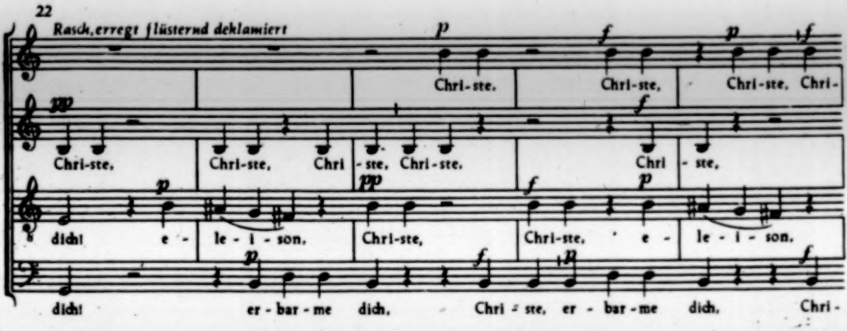
22
Rasch, erregt flüsternd deklamiert
Chri-ste, Chri-ste, Chri-ste, Chri-
Chri-ste, Chri-ste, Chri - ste, Chri-ste, Chri - ste,
dich! e - le - i - son, Chri-ste, Chri-ste, e - le - i - son,
dich! er - bar - me dich, Chri - ste, er - bar - me dich, Chri-

Fig. 49.--Wolfgang Hufschmidt, Messe, "Kyrie," measures 22-26.

with the German counterparts; in addition, the composer has inserted some prose. The influence of such works as Distler's Choralpassion and Reda's Ostergeschichte is apparent. Hufschmidt's primary concern is the precise declamation of the macaronic texts, as seen in the setting of Christe, erbarme dich/Christe, eleison from the Kyrie (Fig. 49, above). A more varied texture demonstrating language articulation is found in the Agnus Dei. Above a recurring timpani motive in the bass, the German cantus firmus is heard in the tenor while the two upper voices flow gently in a restricted melodic range (Fig. 50).

The series of Epistelmotetten were written for specific Sundays in the liturgical year. In the composer's

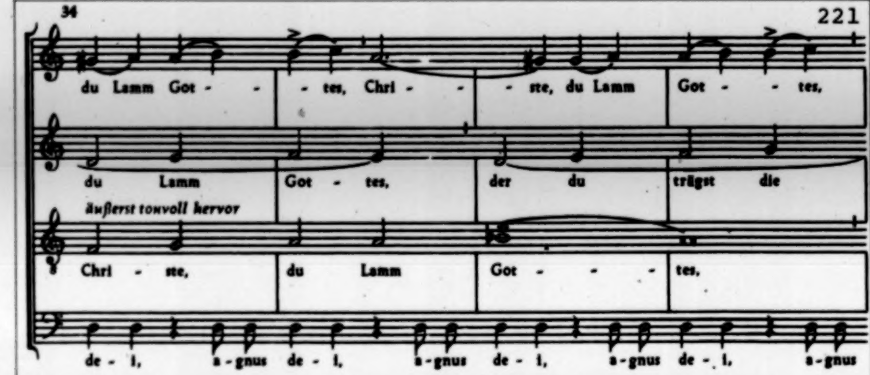
34
du Lamm Got - - tes, Chri - - ste, du Lamm Got - - tes,
du Lamm Got - tes, der du trägst die
äußerst tonvoll hervor
Chri - ste, du Lamm Got - - - tes,
de - i, a-gnus de - i, a-gnus de - i, a-gnus de - i, a-gnus

Fig. 50.--Wolfgang Hufschmidt, Messe, "Agnus Dei," measures 34-37.

words, they were

> . . . the first results of my occupation with the elementary language of the old and now probably already the new "classical" choral music; the attempt to transform the articulate motet technique of Distlers with the differentiated-expressive language of Reda into a concise and sweeping choral style.[41]

The Epistle motets are characterized by well-defined phrase structure, the frequent repetition of melodic and harmonic patterns, rhythmic flexibility, a preference for minor tonalities, and the declamatory handling of the text. One of the Epistle motets, Denn wir haben auch ein Osterlamm, was performed on the program that took place in conjunction with this study. This is an Easter motet for SATB, with the text taken from I Corinthians 5:7-8; it utilizes the chorale Christ lag in Todesbanden, which appears as a cantus firmus in the tenor. The influence of Reda is seen in the modal textures, separate barring of the individual lines for rhythmic freedom, and reiteration of melodic and harmonic patterns.

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[41] Wolfgang Hufschmidt, notes on the back of Cantate Record No. 650223.

During his formative period, Hufschmidt spent one year systematically studying the Lutheran chorale (Kirchenlied) in light of its possibilities for contemporary church music.[42] One of the artistic results emanating from this study was a collection of SAB chorale settings composed in 1958. Hufschmidt has described these miniature Tricinia as ". . . the fundamental studies for one--as in my case--an independent synthesis of traditional material and modern compositional techniques."[43] The chorale melodies function as a "row" in these settings, but not in the twelve-tone sense.[44] Although the tunes are not always quoted as such, they determine every detail of the composition.[45] Designated either Liedsatz or Liedmotette, these simple settings effectively demonstrate the concentrated use of intervals within a three-part texture. From these modest exercises, Hufschmidt turned his attention to larger compositions in which the cantus firmus played a more decisive formal role.

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[42] Letter to the author dated April 4, 1967; Hufschmidt also indicated that he might eventually publish the results of these studies.

[43] Ibid.

[44] Ibid.

In the realm of Passion music, Hufschmidt wrote in 1960 Die sieben Worte Jesu am Kreuz, for three to four-part mixed choir. This Good Friday work is cast in five parts. The unifying thread is the seventeenth-century chorale, Da Jesu an dem Kreuze stund, which serves as a "row" for the entire work in its original form, inversion, retrograde, and retrograde inversion. Harmonically, Hufschmidt's Liedpassion strikes a more dissonant note than in his previous music. The use of accidentals, cross-relations, and intervals involving seconds and sevenths contributes at times to a partial dissolution of tonality. At other places, however, the harmonic resources are of an elementary stamp, with unison textures, passages in parallel fourths, fifths, or sixths, and chords in root

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[45] Ibid.

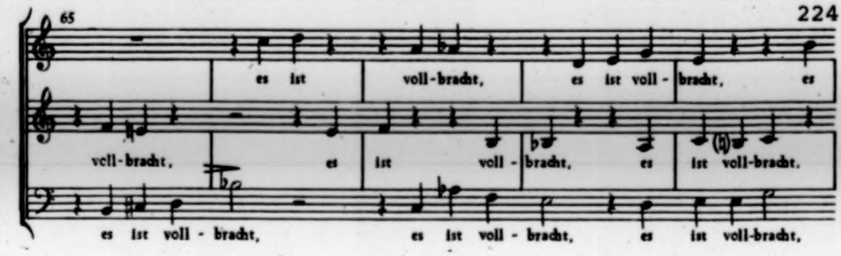
65
es ist voll-bracht, es ist voll - bracht, es
voll-bracht, es ist voll - bracht, es ist voll-bracht.
es ist voll - bracht, es ist voll - bracht, es ist voll-bracht,

Fig. 51.--Wolfgang Hufschmidt, Die sieben Worte Jesu am Kreuz, measures 65-69.

position and first inversion. One of the striking aspects is seen in the instrumental treatment of the voice (Fig. 51, above). This trait becomes even more pronounced in Hufschmidt's later works.

Eventually, the expansion of the possibilities of the cantus firmus led Hufschmidt to the composition of twelve-tone music.[46] In 1962 he wrote a work for the Bärenreiter Musica sacra nova series entitled Vier Gleichnisse von der Gerechtigkeit Gottes, for SATB. Cognizant of the technical demands often associated with serial music, the composer tried to write in such a manner that the work could be sung by good amateur choirs:

> I have attempted to obviate these difficulties [i.e. of serial music] by using as a row the

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[46] Ibid.

> sequence of a three-note motive. The choir and probably the listener as well orientate themselves to this "unbroken thread," when they sense the same basic sound, a "tonality" which modulates and holds everything together in the changing "pictures" of sounds and motives.[47]

In examining the row, it can be observed that the three-note sequence contains a perfect fifth, major second, and two different scalar patterns; the latter half of the row includes two perfect fourths (Fig. 52). Thus the types of intervals used do not adhere to the Schönbergian principles of row construction, explaining Hufschmidt's statement that the music "leads harmonically to tonal results."[48]

The work consists of four parables drawn from the Gospel of Saint Luke. Each setting is based on one of the four forms of the twelve-tone row, as follows:

1. "The Sower" (Luke 8:5-8)--Original.
2. "The Lost Sheep" (Luke 15:1-7)--Inversion.
3. "The Begging Widow" (Luke 18:1-8)--Retrograde Inversion.
4. "The Pharisee and the Publican" (Luke 18:9-14)--Retrograde.

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[47] Hufschmidt, Cantate Record No. 650223.

[48] *Ibid*.

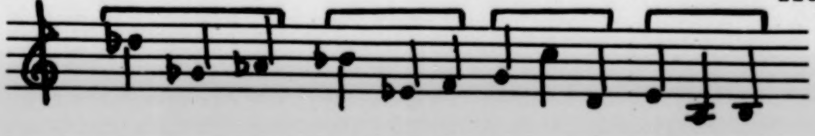

Fig. 52.--Wolfgang Hufschmidt, Vier Gleichnisse, Twelve-Tone Row.

Furthermore, at the conclusion of the latter three settings, an additive process is employed in the coalescing of forms:

2. Original/Inversion.
3. Original/Inversion/Retrograde Inversion.
4. Original/Inversion/Retrograde Inversion/Retrograde.

The row is presented in both horizontal and vertical arrangement. The texture is primarily homophonic, but occasionally an imitative madrigalesque treatment is found (Fig. 53). Other prominent stylistic attributes are the numerous meter changes, chords of the seventh, ninth, and eleventh, unison passages in two or more voices, and echo effects. In "The Pharisee and the Publican," the use of Sprechstimme is effective on such words as Räuber ("robber"), Ungerechte ("unrighteous"), and Ehebrecher

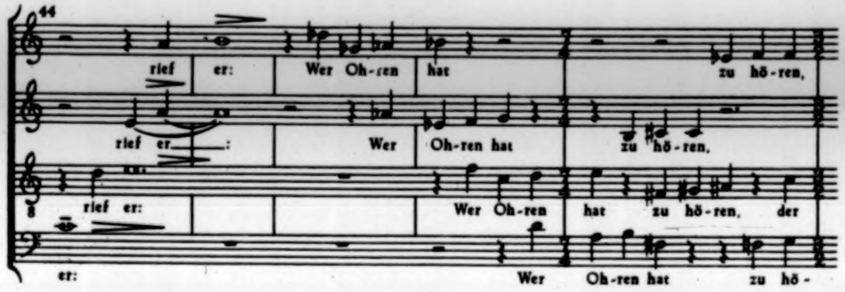

Fig. 53.--Wolfgang Hufschmidt, Vier Gleichnisse, "Der Sämann," measures 44-48.

("adulterer") (Fig. 54). As in much of Hufschmidt's choral writing, the fragmentation of the text is stressed in order to heighten declamatory effects. In the frequent instrumental treatment of the voices, the composer emphasizes the vertical aspect of choral writing. The Vier Gleichnisse represents Hufschmidt's first significant choral offering, and would certainly be an attractive set for performance.

With the writing of Die Pfingstgeschichte (1961/1964) for four to sixteen voices, Hufschmidt entered the realm of large-scale choral composition as well as a new stylistic phase. The work is cast in five parts, three of which constitute the main musical and textual portions:

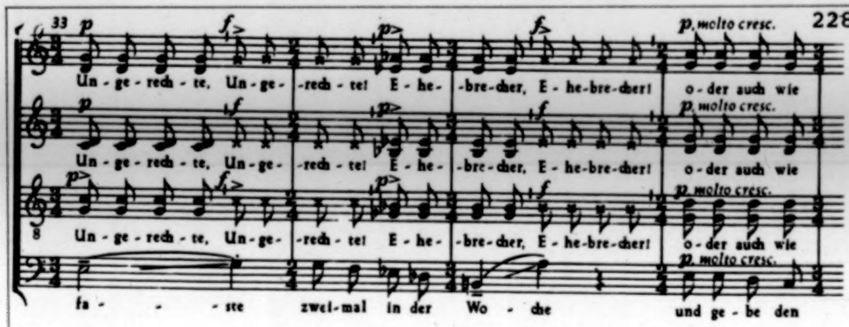
33
p
f
p>
f
p, molto cresc.
Un - ge - rech - te, Un - ge- -rech - te! E - he- -bre - cher, E - he-bre-cher! o - der auch wie
Un - ge - rech - te, Un - ge- -rech - te! E - he- -bre - cher, E - he-bre-cher! o - der auch wie
8
Un - ge - rech - te, Un - ge- -rech - te! E - he- -bre - cher, E - he-bre-cher! o - der auch wie
fa - - - ste zwei-mal in der Wo - che und ge - be den

Fig. 54.--Wolfgang Hufschmidt, *Vier Gleichnisse*, "Pharisäer und Zöllner," measures 33-36.

I "Tower of Babel" (Genesis 11:1-9)

Interpolation I (John 6:63a)

II "Jesus and Nicodemus" (John 3:1-6, 8; Ezekiel 36:24, 26-28)

Interpolation II (John 6:63a/b)

III "The Pentecost Story" (Acts 2:1-3; the hymn *Komm, heiliger Geist, Herre Gott*; John 6:68-69).

The overall structure is highly complex and organized in both the formal and musical sense. Parts One and Two approximate each other in the number of measures, the second interpolation is twice as long as the first, and Part Three is nearly the same duration as Parts One and Two combined. Hufschmidt's fascination with additive processes is observable throughout the work, particularly in regard to the disposition of choral forces. Part One is scored for one choir (four to twelve parts), Part Two for two choirs (SSA/STB), and Part Three for four choirs (SATB/SATB/women's choir/men's choir). Another facet of the additive technique is seen in Part Three, where the hymn is initially introduced in one voice, then two voices, and finally as a four-voiced fugue.

Musically, the entire work is based on the cantus firmus of the Pentecost hymn, Komm, heiliger Geist, Herre Gott.[49] Even when employing serial techniques in Parts One and Three, the basic set is derived from the hymn tune. All variations of vocal sound--singing, speaking,[50] screaming, whispering, and glissandi--are exploited at a multitude of dynamic levels and pitches. While expanding the possibilities of the human voice, Hufschmidt's style at the same time becomes more vertically oriented and the instrumental treatment of the voice even more pronounced.

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[49] Hufschmidt, commentary in the score (Kassel: Bärenreiter-Verlag, 1965).

[50] In the score Hufschmidt differentiates between three ways of speaking, each producing a distinctive effect.

In the "Tower of Babel," the building of the tower is musically portrayed in layers of fourths and visually as Augenmusik (Fig. 55). The opening measures of "Jesus and Nicodemus" recalls Ernst Pepping's motet of the same title, with a dialogue between the bass and tenor.[51] The comparison is limited, however, for Hufschmidt's intervalic construction is more disjunct and fragmented. A noteworthy aspect in this movement is the employment of two choirs, each having complementary texts from the Old and New Testaments. An upper SSA groups sings and speaks passages from Ezekiel while a lower STB choir is assigned the account from John. The bulk of the work is taken up by "The Pentecost Story," which consists of three main parts, two interpolations, and a closing section; thus, the formal plan of this movement is almost identical to that of the entire work. Both the text and melody of Komm, heiliger Geist, Herre Gott are woven into the multi-layered choral fabric. In addition to serial textures, there are tone clusters, extremes in vocal ranges, and a fugue that is developed along with the Whitsuntide hymn.

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[51] Supra, p. 53.

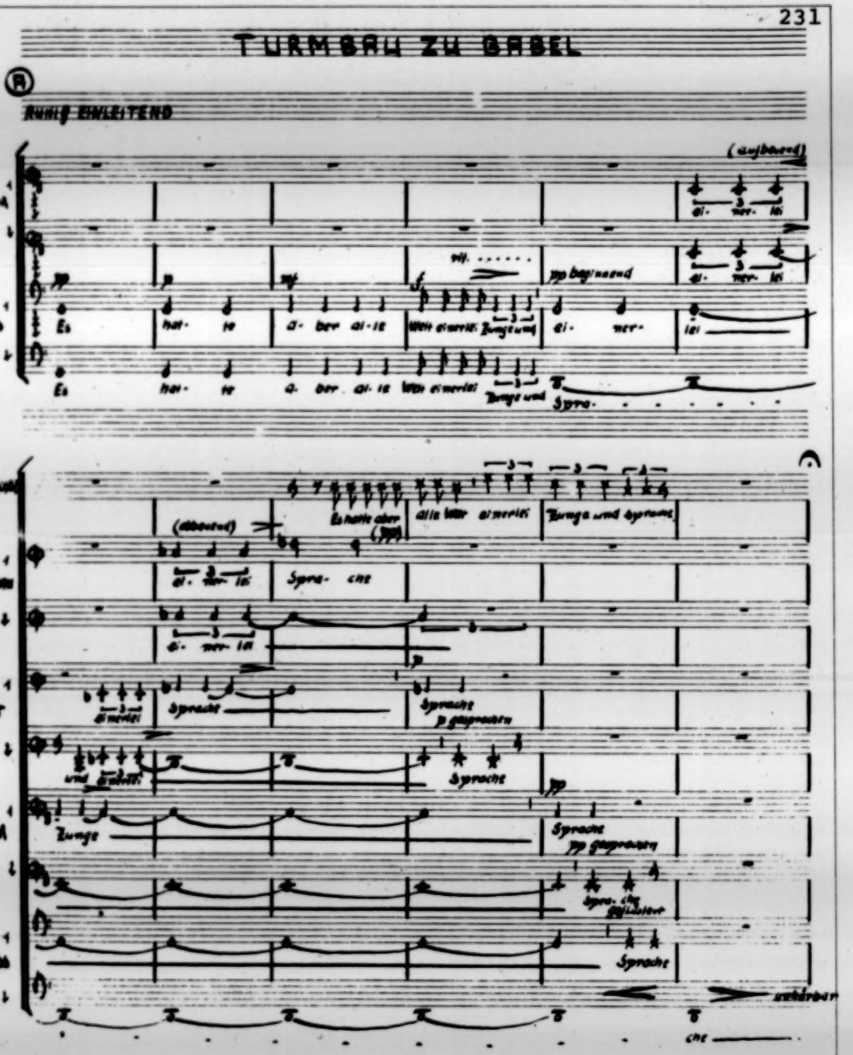

Fig. 55.--Wolfgang Hufschmidt, Die Pfingstgeschichte, "Turmbau zu Babel," measures 1-12.

Inspite of some compelling moments in Die Pfingstgeschichte, the total impression is somewhat uneven and unwieldy in the ordering of musical elements. Whereas the simultaneous sounding of different texts is meant to enhance the dramatic effect, the listener would undoubtedly experience some difficulty in the comprehension of the language. With the sheer diversity of styles emanating from Germany during the 1960's, it remains to be seen how significant such a choral idiom as that displayed in Die Pfingstgeschichte will become in the future.

Hufschmidt's involvement with large forms continued in 1965 with the writing of Sehet den Menschen. The scoring is for soprano and bass soloists, large and small choirs, fifteen percussion instruments, and organ.[52] As in Die Pfingstgeschichte, the composer has selected different texts which interpret one another. The central question of the work, Was ist der Mensch? ("What is man?"), is dealt with in three parts through the words of three figures: Job, Jesus of Nazareth, and Jossel Rackower--a Jew whose farewell letter from the Warsaw ghetto provided

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[52] Due to the many changes in registration in the organ part, the composer specifies in the score that, in addition to the organist, another person handle all aspects of registration.

Hufschmidt with his textual source for the third part. Each of these three figures ask the meaning of their lives in order that they might impart the answer to each other.

The musical content is largely an extension of the techniques encountered in Die Pfingstgeschichte. The added elements are the organ and percussion. The organ part is saturated with tone clusters of the most dissonant quality. The percussion (timpani, snare drums, bongos, wood blocks, tam tams, cymbals, bells) reinforce the more dramatic portions in addition to providing a distinctive timbre. The solo and choral writing present difficulties in their extreme technical demands. The manner in which these three elements--organ, percussion, and voices--are combined have been labeled by the composer as "quasi electronic."[53] One example demonstrating this effect is seen in the second part, "Jesus of Nazareth." The baritone soloist is given the text, sie schrieen aber noch mehr und sprachen . . . ("But they cried, saying . . ."), while the large choir cries with pitched fervor, lass ihn kreuzigen! ("Crucify him!"); beneath these two sound layers are the crescendo of the percussion and tone clusters of the organ (Fig. 56).

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[53] Letter of July 2, 1967 to the author.

Hufschmidt's two most recent offerings are unique in contemporary German sacred choral music. The Meissener Te Deum was composed in 1967 for the 1000th anniversary of the Meissen Cathedral in East Germany.[54] In addition to the traditional text of the Te Deum (in Luther's German translation) Hufschmidt incorporates a prose antiphon written especially for the work by the contemporary German novelist Günter Grass. The startling aspect is the radical and even blasphemous nature of Grass' text. For every line of the Te Deum text, there is a mocking reply that represents the widespread questioning in present-day society of traditional religious dogmas and concepts. The structure of the work is determined by the dual texts. The Te Deum is assigned to a twelve-part choir, solo soprano, and organ. A second performing group consisting of a four-part chamber choir, percussion, piano, and brass quintet responds antiphonally with the text by

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[54] The Meissener Te Deum is presently in manuscript only, and the writer was unable to obtain a copy. The information on the work comes from a letter from the composer dated July 2, 1967; also, Eberhard Schmidt, "Wolfgang Hufschmidts Meissener Te Deum," Musik und Kirche, XXXVIII (1968), 182-185.

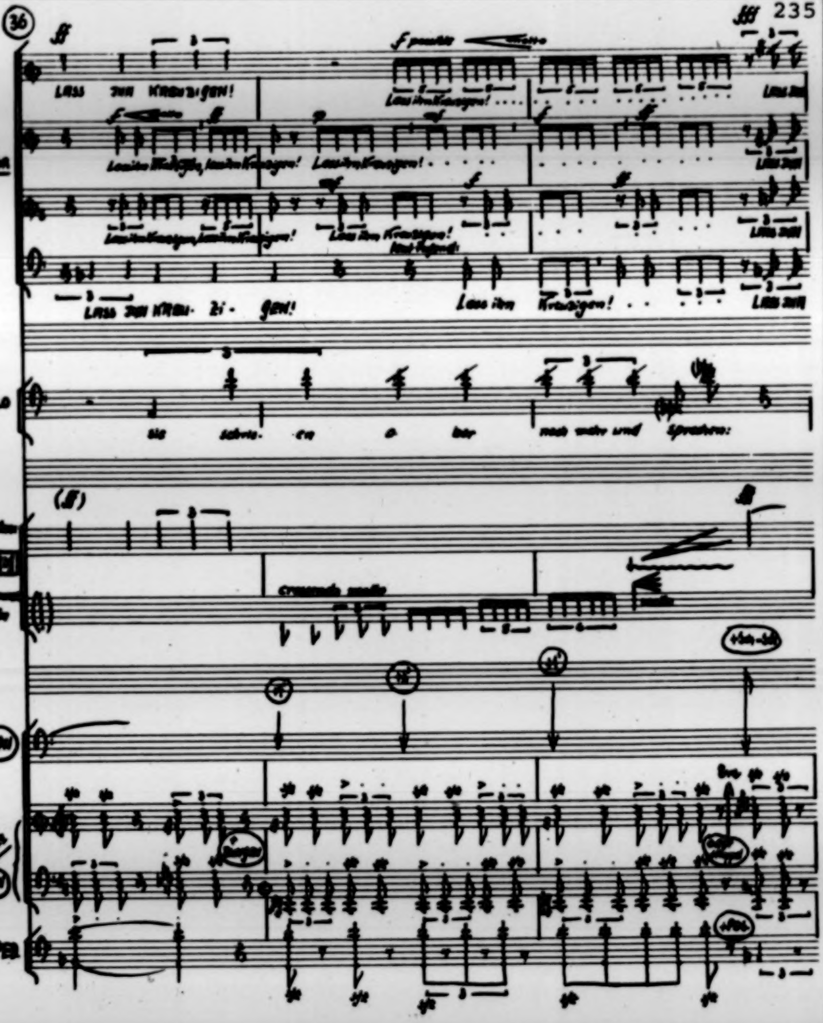

Fig. 56.--Wolfgang Hufschmidt, Sehet den Menschen, "Jesus von Nazareth," measures 36-38.

Grass. The two texts are spread over five movements ("Hymn," "Fugue," "Variation," "Rondo," "Ostinato"). The musical idiom is avant-garde, with aleatoric elements and the use of an electronic tape. The reviewer who attended the first performance posed the following questions regarding the significance of the work and its mission:

> Is the employment of this style medium a song of praise from the depths of ones feelings or only an avant-garde experiment? Was Hufschmidt concerned only with the joy over his mastery of very extraordinary compositional means? Was it only the desire of the young artist to say everything entirely differently from his fathers? Or is it the grief over the broken body of Christians, the rebellion against the many doubts in his own heart which drove him to write, to scream, and to make confessions in this and not in another manner?[55]

Hufschmidt's second opus from 1967, *Psalm 1. Eine Chormusik auf den Namen Israel*,[56] stems from a tour the composer made with the Mülheimer *Singkreis* to Israel in the spring of 1967. Upon visiting a synagogue, Hufschmidt was fascinated with the acoustical phenomenon of many individual voices spontaneously speaking a language he did not understand. Then, after the outbreak of the

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[55] Eberhard Schmidt, "Wolfgang Hufschmidts Meissener Te Deum," p. 185.

[56] In press (Kassel: Bärenreiter-Verlag).

Israeli-Arab war in June, 1967, he decided to write a work in homage to the State of Israel.[57] The work is written for forty-seven voices in six choirs. The composer has given the following account of the work's content:

> The name Israel determines the entire work. From the six letters are derived half of a twelve-tone row, the material, and the thematic and formal germ cells of the work. The number six is almost the key number for the Psalm: six Psalm verses correspond to six formal parts and six versions of the text are expressed by the six groups of voices. I wanted to write a work in which the abundance of voices finds expression and at the same time a piece showing the perplexity of language in our pluralistic society. All of the singers sing or speak independently of each other and are directed by the conductor only at specific places.[58]

In the short span of a decade, Wolfgang Hufschmidt's musical style has undergone radical changes. He began by writing a number of simple chorale settings. The problem soon became one of synthesizing traditional material with contemporary techniques. Hufschmidt then started treating the _cantus firmus_ as a "row," and eventually, the extension of these principles led to the incorporation of serial methods. By the middle sixties, he became fascinated with the interrelationships between sonority and language. Such recent works as Sehet den Menschen show the influence of the brilliant young Polish composer and friend of Hufschmidt's, Krysztof Penderecki.[59] As for the future, the art of improvisation and aleatoric music present greater challenges for Hufschmidt than the writing of strict twelve-tone music.[60] Although he is presently writing less church music in favor of chamber music, choral music will probably always remain his "specialty."[61]

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[57] Heinz Lohmann, "Psalm 1 von Wolfgang Hufschmidt," _Musik und Kirche_, XXXVIII (1968), 135.

[58] _Ibid_., p. 136.

Other Composers

The variety of trends in present-day German music is amply demonstrated in the music of the remaining group of third generation composers.[62] Some of them have produced a scant amount of sacred choral music to date. Yet their names have been included because of the quality of their work as well as the reputation they have already achieved.

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[59] Penderecki recently spent two years (1966-1968) on the faculty of the Essen Folkwangschule.

[60] Letter of July 2, 1967 to the author.

[61] Ibid.

[62] Supra, p. 4.

Two of the composers--Herbert Peter and Diether Noll--reside in East Germany or, as it is called, the "German Democratic Republic." Their inclusion is somewhat unusual, since the vast majority of composers writing choral music in East Germany have concentrated on songs for the masses, light music, and festive processionals.

Finally, as is the case when dealing with the youngest generation of a major musical force such as Germany, it is possible that there are some relatively obscure composers who should have been included in the discussion, but whose names were unknown to the author at the time of writing.

Giselher Klebe (1925-)

Klebe is considered to be an illuminating figure of the young generation. His reputation has been earned primarily outside of the choral art. His works have been performed at leading contemporary music festivals in Germany, including those in both Darmstadt and Donaueschingen. Klebe's work represents a synthesis between experimental and traditional musical thought. One respected German critic has compared the position of Klebe to that of Alban Berg: just as Berg stood between Schönberg and Webern, Klebe's style lies somewhere between that of Hans Werner Henze and Karlheinz Stockhausen.[63] Klebe's most arresting document in the field of church music is his Messe "Gebet einer armen Seele,"[64] opus 51, for four- to eight-part choir and obbligato organ; the premiere performance took place at the 1966 Kassel Musiktage. Although dodecaphonic methods are utilized, they are not the primary catalyst in the total conception. Of more significance for Klebe are coloristic schemes. The Mass contains a fascinating kaleidoscope of sound combinations. Klebe's harmonic system is bound to no particular orthodoxy. His philosophy as a composer has been oriented around an unrestricted freedom. In his words,

> In music, there are infinite possibilities of statement, possibilities that do not absolutely have to exist in strict separation from each other. On the contrary the musical experience remains vital through mutual penetration

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[63] Wolf-Eberhard von Lewinski, "Giselher Klebe: Einfall, Ausdruck, und Konstruktion," Musica, XV (1961), 538.

[64] In a letter to Klebe dated July 7, 1968, the writer tried to learn the significance of the appended title, "Gebet einer armen Seele," but did not receive a reply from the composer.

> and amalgamation of the most varied elements. In my opinion, this is the only way to avoid becoming hardened in sterile pure cultures.[65]

In the Agnus Dei of the Mass, tone clusters are combined with the row technique in a warm expressive manner.[66] Perhaps the one criticism that can be directed at this work is the degree of subjectivity with which the Mass text is treated; however, there is never any doubt of Klebe's mastery of compositional techniques.

Herbert Peter (1926-)

Herbert Peter is active in Eisenach, East Germany. He is the author of a number of motets in addition to a few large works in the cantata and oratorio categories. Peter's musical style is generally of a conservative mold, with the chorale playing a significant role in much of his music.

Wilhelm Killmayer (1927-)

Killmayer belongs to a group of composers active in Munich that includes the first generation figures, Fritz Büchtger and Günter Bialas. Killmayer studied with Carl Orff. His best known sacred works are a Missa brevis (1953/1954) and the Geistliche Hymnen und Gesänge (1964). In these works Orff's imprint is felt in the constant repetition of melodic, harmonic, and rhythmic patterns as well as the massive harmonies.

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[65] Quoted in Wolf-Eberhard von Lewinski, "The Variety of Trends in Modern German Music," Contemporary Music in Europe: A Comprehensive Survey, Paul Henry Lang and Nathan Broder, editors (New York: G. Schirmer, Inc., 1965), p. 172.

[66] The Agnus Dei was one of the works performed on "A Program of Contemporary German Sacred Choral Music."

Frank Michael Beyer (1928-) and Heinrich Poos (1928-)

Beyer and Poos are members of the young group of Berlin composers that includes Helmut Barbe and Heinz Werner Zimmermann. The few examples of works by Beyer are of a complex choral idiom. He was a recipient of the Berlin "Young Generation" prize at the age of twenty-nine. Beyer is particularly fond of serial techniques within a highly compressed style. In two of his recent motets, Lavatio and Manifestatio Christi (1965/1966), the prevailing traits are harsh, dissonant textures, jagged rhythms, and a type of madrigalesque treatment of the vocal lines.

Like Helmut Barbe, Heinrich Poos was also a protégé of Ernst Pepping. Poos has composed a number of works in which Baroque techniques are fused with mild contemporary harmonies. One of the works performed on the "Program of Contemporary German Sacred Choral Music" was Poos' setting of a text by Johann Heermann (1585-1647), Die Einsetzung des heiligen Abendmahles. This motet displays a lyrical style in which broad and flowing chordal sections are set against shorter segments of strict imitation.

Manfred Kluge (1928-)

Manfred Kluge studied composition with Günter Bialas. He has served as Kantor of the Aegidien Church in Lübeck. His most ambitious choral offering is the cantata De Salvatore mundi, scored for soli soprano and tenor, woodwinds, low strings, harp, and mixed choir. The source of the text is quite unusual. Kluge based the cantata on the inscriptions and pictures found on the Lettner[67] in the Aegidien Church. Stylistically the work shows a mingling of Gregorian chant, chorale cantus firmus treatment, fugal and other contrapuntal procedures, and both Latin and German verse. The instrumental writing is markedly vertical in conception.

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[67] The Lettner refers to a wood screen between the nave and choir loft. The writer visited the Aegidien Church during the summer of 1966.

Diether de la Motte (1928-)

Diether de la Motte is a respected theorist as well as a composer. He has written an outstanding Psalmen-Motette for the Bärenreiter Musica sacra nova series. Although not avant-garde in construction, this work for four-part choir belongs to a persuasively modern idiom. De la Motte often treats the individual lines in a manner not unlike that found in modern string quartet writing. The appearance of hocket-like passages, agitated recitative techniques, and impressionistic harmonies all contribute to an individualistic choral style.

Diether Noll (1934-)[68]

Diether Noll shows every indication of being one of the most promising young composers in East Germany. He has been active in Erfurt, Leipzig, and Karl-Marx-Stadt, where he presently resides. He has written five choral works, the majority of which are of oratorio proportions. One of the intriguing aspects of Noll's music is his use of contemporary texts. Recent works include texts by the German theologian Dietrich Bonhoeffer and the French priest Michel Quoist. Noll is currently preparing a large work titled, "Go Down, Moses," based on selections from the writings of Martin Luther King.

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[68] The information on Noll was conveyed to the writer in a letter from the composer dated September 15, 1968.

The oratorio in which texts by Michel Quoist are used, Herr, ich habe Zeit (1967), calls for four soloists, speaker, choir, orchestra, and organ.[69] There are four movements, each incorporating a contemporary prayer by Quoist.[70] The choral writing is forceful and convincing. The orchestration is rich and varied, and the contrasting of sonorities between winds, strings, and percussion is handled with imagination and taste. In the fourth movement, the composers develops a passacaglia and fugue in combination with the row technique. In other movements, the employment of speaking voices provides an added dimension in interpreting the contemporary relevancy of Quoist's language. Noll has briefly described his intentions as a composer in the following words: "It is my endeavor as a composer to be able to speak to a large range of listeners through musical means, without being banal, concerning the problems of religious life in our time."[71]

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[69] Noll graciously made a copy of his oratorio and sent it to the author on November 3, 1968. For more on this work see "Uraufführungen neuer Kirchenmusik," Musik und Kirche, XXXVIII (1968) 132-134.

[70] The texts of the four movements (Es ist Nacht, Ich werde im Todeskampf liegen, Herr, du hast mich ergriffen, and Herr, ich habe Zeit) are published in an English translation: Michel Quoist, Prayers, trans. by Agnes M. Forsyth and Anne Marie de Commaille (New York: Sheed and Ward, 1963), pp. 139-140, 7-10, 142-144, 96-99.

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[71] Letter of September 15, 1968.

CHAPTER VI

A DISCUSSION OF THE PERFORMANCE

This chapter deals with the performance problems encountered in presenting "A Program of Contemporary German Sacred Choral Music." The performance took place in the University Lutheran Chapel at the University of California at Los Angeles, March 5, 1967. A copy of the printed program appears on the following page. The specific problems under consideration were the chapel, performing editions used, chorus, instrumentalists, rehearsals, and the overall balance.

Both the chorus and instrumentalists consisted of students from the School of Music at the University of Southern California as well as friends of the writer. The conductor was the author of this study.

A tape recording of the concert is available in the Church Music Office at the University of Southern California.

UNIVERSITY OF SOUTHERN CALIFORNIA

SCHOOL OF MUSIC

presents

GILBERT S. SEELEY

in

Graduate Recital

Required for the degree Doctor of Musical Arts with a major in church music.

Sunday March 5 1967
University Lutheran Chapel at UCLA
4:00 p.m.
10915 Strathmore Drive
Los Angeles, California
Series 81 Number 74

A PROGRAM OF CONTEMPORARY GERMAN SACRED CHORAL MUSIC

Organ Preludes

Spielstück I . . . . *Hugo Distler*
(1908–1942)

O Lamm Gottes unschuldig . . *Johann Nepomuk David*
(born 1895)

Kleine Partita über zwei Passionslieder . . . . . *Johann Nepomuk David*

Nun freut euch, lieben Christen gmein . . *Ernst Pepping*
(born 1901)

Gelobt sei Gott im höchsten Thron . . . *Ernst Pepping*

Zeuch an die Macht, du Arm des Herrn . *Ernst Pepping*

J. Michael Crawford, *organ*

In der Welt habt ihr Angst . . . . *Hugo Distler*

For God So Loved the World
(Also hat Gott die Welt geliebet) . . . . *Hugo Distler*
English text adapted by Gilbert Seeley

Das Scherflein der Witwe . . . *Johann Nepomuk David*

Ich habe alles Dinges ein Ende gesehen . . *Ernst Pepping*

Ein Mensch ist in seinem Leben wie Gras . *Siegfried Reda*
(born 1916)

Ecce Homo . . . . *Siegfried Reda*

OFFERING

Die Einsetzung des Heiligen Abendmahles . *Heinrich Poos*
(born 1928)

Denn wir haben auch ein Osterlamm . . . . *Wolfgang Hufschmidt*
(born 1934)

Agnus Dei (from Mass "Gebet einer armen Seele") . . . . *Giselher Klebe*
(born 1925)

J. Michael Crawford, *organ*

Ye Shall Have a Song . . . . ***Helmut Barbe***
(born 1927)

This work, dedicated to Gilbert and Elaine Seeley, was composed in January, 1967, especially for this performance. It is the composer's only work in English.

Elaine Seeley, *harp*	Robert Henderson, *horn*
Frank Desby, *oboe*	

Psalmkonzert
(1st movement) . . . . ***Heinz Werner Zimmermann***
(born 1930)

Ken Gleason, *trumpet*	Barry Silverman, *vibraphone*
Phil Colon, *trumpet*	Jay Grauer, *bass*
Vince Cerra, *trumpet*	

PROGRAM NOTES

During the decade following World War I, there arose in Germany a group of young composers who closely associated themselves with choral music for the church. Inspired by the example, notably of Arnold Mendelssohn (1855-1933), the first generation of composers included Heinrich Kaminski, Johann Nepomuk David, Ernest Pepping, Kurt Thomas, Helmut Bornefeld, Wolfgang Fortner, Hugo Distler, and others. As composers, teachers, and performers these men transmitted their art to the second and third generations of German composers. This program is intended to show a cross-section of sacred choral works written by composers representing all three generations, with special emphasis on musical developments since the end of World War II.

Hugo Distler, whose untimely death in 1942 was a great loss to the cause of German church music, exerted a major influence on both his generation and those to follow. The two motets represented on this program show that Distler's music is governed essentially by the text; the words stir his creative imagination and largely determine the formal aspect of his music.

Though Austrian by birth, Johann Nepomuk David has spent much of his life in Germany and has made a significant contribution to contemporary sacred choral music. "Das Scherflein der Witwe" is from a set of six *Evangelien-Motetten* composed in 1958. Stylistically, the fusion of unison passages in the women's voices with the use of parallel fifths in the men's voices shows David's sensitivity to the text.

The choral music of Ernst Pepping, though highly personal in expression, has been strongly influenced by the music of the 16th and 17th centuries. The motet presented here, composed in 1937, demonstrates two of the hallmarks of his style, the use of imitation and smoothly flowing melodic lines.

Siegfried Reda, who studied with both Distler and Pepping, is the outstanding composer of the second generation. The two different settings from the Psalms vividly portray the declamatory style found in Reda's music. In "Ecce Homo" (1950) Reda masterfully succeeds in conveying the dramatic possibilities inherent in the text through a bold rhythmic and harmonic treatment.

The third and youngest generation of German composers shows every indication that the rich tradition begun by Distler, Pepping, and others will be continued. Heinrich Poos, a pupil of Pepping, composed his lovely setting of Johann Heermann's text in 1961.

Wolfgang Hufschmidt studied with Reda at the Folkwangschule in Essen, and has recently joined him on the faculty. Hufschmidt's Easter motet utilizes the well-known chorale "Christ lag in Todesbanden," which appears as a cantus firmus in the tenor.

The music of Giselher Klebe represents a more radical approach to the handling of a Mass text. His eight-part *Agnus Dei* with organ accompaniment is notable for its employment of the serial technique and tone-clusters. This work had its first performance in October, 1966, at the Kassel Musiktage.

Helmut Barbe and Heinz Werner Zimmermann are both on the faculty of the Berliner Kirchenmusikschule. Barbe, who studied with Pepping, employs the twelve-tone technique in a highly expressive manner. In his work "Ye Shall Have a Song," oboe, horn, and harp are sensitively combined with a rich harmonic setting for women's voices.

Heinz Werner Zimmermann, a pupil of Wolfgang Fortner, frequently applies elements of jazz to sacred music. In his Psalmkonzert, composed in 1957, the rhythmic vitality is generated mainly through the pizzicato of the string bass, while the vibraphone and trumpets add a coloristic element to the voices.

CHAMBER CHORUS

SOPRANO

Eleanor Beers
Linda Dunbar
Eleanor Hedwall
Elaine Seeley
Nancy Trethaway

ALTO

Mimi Basich
Kathryn Leech
Ella Lou Schlegel
Donna Schoessow
Susan Whitlo
Donna Worstell

TENOR

William Dehning
Donald Haggerty
Paul Hedwall
Terry Schoessow

BASS

Forster Day
Charles Friesen
Steve Fuller
Dave Humphrey
Jonah Kliewer

Lutheran Chapel

The University Lutheran Chapel was selected for two main reasons. First, it was felt that the most appropriate setting for a program devoted entirely to twentieth-century church music was in a contemporary church of exciting design. The Lutheran Chapel was designed by the Los Angeles architectural firm of Wilkes, Steinbruek, and McKinney, and dedicated in the spring of 1965. The chapel has a seating capacity of two hundred fifty. The choir loft is in the rear of the chapel and will accommodate thirty singers; the organ is also placed in the rear of the church. For its bold lines, brilliant stained-glass windows, and aesthetic appeal, the University Lutheran Chapel has received acclaim as one of the outstanding examples of modern church architecture on the West Coast. The second reason why the Lutheran Chapel was chosen for the performance was because of its superior acoustics. The chapel has a reverberation time of approximately two seconds when empty and only slightly less when filled with people. The warm, resonant qualities of the edifice are particularly conducive to singing.

Performing Editions

Of the works selected for performance, all but one were published in performing editions.[1] For Helmut Barbe's work Ye Shall Have a Song, which was written only six weeks before the performance, it was necessary to make choral scores and instrumental parts from the original manuscript.[2] For Distler's setting of Also hat Gott die Welt geliebet ("For God So Loved the World"), the author adapted an English version from John 3:16. It was felt that this particular motet was not only well-suited for an English edition, but was the type of work that should be made available to church choirs in this country.[3] Thus the two works by Barbe and Distler were the only ones that were sung in English for the performance.

With the exception of the Latin Agnus Dei by Giselher Klebe, the remaining compositions on the program were sung in German. For the performance the writer made available a sheet containing English texts of all the works. For those works that were strictly Biblical, the author merely copied the Scriptural passages. Three of the pieces utilized prose texts by leading figures of the Reformation and seventeenth century. Distler's funeral motet In der Welt habt ihr Angst included, in addition to a passage from the New Testament, a text by Nikolaus Hermann (1480-1561). A Lenten text by Johann Heermann (1585-1647) formed the basis for Heinrich Poos' motet, Die Einsetzung des Heiligen Abendmahles. Finally, Wolfgang Hufschmidt's Epistle motet, Denn wir haben auch ein Osterlamm, was based on a text by Martin Luther. These three prose texts were translated as literally as possible, so as not to distort the original German. It is to be hoped that more of the works sung in the performance might soon be published with English translations.

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[1] See Appendix D for individual listings.

[2] Barbe's work was in press by Hänssler-Verlag at the time of writing.

[3] Distler's motet was recently published in an English edition by Concordia Publishing House (1968); the work was included inthe collection, Settings of Der Jahrkreis.

Chorus

In the selection of singers, it was decided to limit the group to the size of a chamber choir. Due to the difficulty of some of the works, it was felt that a select group of musicians would require a minimum of rehearsal time in the preparation of the music. Another factor in determining the size of the group was the excellent acoustics of the chapel, which made it unnecessary to employ a large choir. Thus a chamber chorus was chosen of the following proportions: five sopranos, six altos, four tenors, and five basses. The tonal blend proved to be quite good, due to the quality of the voices and the receptivity of the group to suggestions during the rehearsals. Two works presented technical difficulties for the singers. In Reda's Ecce homo, the major problem was the fluctuation in the rhythmic, harmonic, and intervalic content. In Barbe's cantata, accuracy of intonation in the four treble parts presented somewhat of an obstacle. Both of these problems were successfully dealt with only after the utmost concentration on the part of the singers during rehearsals.

Instrumentalists

Even though the performance was concerned with German sacred choral music, it was decided that it would be appropriate to open the program with a group of short organ preludes. Together the writer and the organist at the Lutheran Chapel, J. Michael Crawford, selected six works representing the three leaders of the first generation: Distler, David, and Pepping. The organ works were expertly played, and their inclusion in the program enhanced the overall performance. The organ was also used in Klebe's Agnus Dei. In this Mass fragment the problem was that of balancing the organ and choir in the dress rehearsal. Since the organ part was neither complex nor lengthy, this problem was overcome with a minimum of difficulty.

The solo instrumentalists in Barbe's work, Ye Shall Have a Song, were Frank Desby, oboe; Robert Henderson, French horn; and Elaine Fenimore Seeley; harp. All three were highly competent musicians. Although the instrumental writing in Barbe's cantata is not difficult, it does demand precision in the execution of dynamic nuances. The central problem dealt with was the balancing of the three instruments with the women's voices. In the final rehearsal, it was decided to place the harp directly to the conductor's left; the horn and oboe were positioned about six feet from the conductor, in the center, with the singers on each side of them. This arrangement proved to be highly satisfactory in the Lutheran Chapel.

In the first movement of Zimmermann's Psalmkonzert, the instrumentalists were Ken Gleason, Phil Colon, and Vince Cerra, trumpets; Barry Silverman, vibraphone; and

Jay Grauer, string bass. The second and third-named trumpet players were high school students of above average ability; the other three were more experienced musicians. As in Barbe's work, the major problem in the Psalmkonzert was to balance the instrumental and vocal forces. The most desirable arrangement was found to be with the trumpets placed to the director's left and the vibraphone and bass to his right. The trumpets had to be reminded not to play at full volume in order that they might blend with the other instruments and voices. An extra rehearsal would have made for better precision, but the parts were generally played with proficiency and sensitivity for the music.

Rehearsals

One of the problems was arranging rehearsal times for the chorus, due to the various schedules of the participants. It was found that the best times were the noon hour on Tuesdays and on Saturday mornings. The rehearsals took place in Widney Hall at the School of Music, University of Southern California, and at the Immanuel Presbyterian Church in Los Angeles, where the writer was Director of Music. There was a total of nine rehearsals, including one dress rehearsal in the University Lutheran Chapel on Saturday, March 4, 1967.

Finding a rehearsal time for the instrumentalists was not as difficult. For the Barbe work, the author met twice with the three players to work out details of phrasing, dynamics, and articulation. The instrumentalists were then rehearsed with the group of singers. The final dress rehearsal proved to be adequate for preparing Barbe's work for the performance. For Zimmermann's piece there were two rehearsals with the trumpets alone. The dress rehearsal was the only time in which the trumpets, vibraphone, and string bass could rehearse with the chorus.

Overall Balance

The overall balance between the various sections of the chamber choir, the chorus with the organ, and the chorus with the instruments presented a problem since there was only one rehearsal in the University Lutheran Chapel. Two works in particular demanded careful attention in the blending of vocal parts: Klebe's Agnus Dei, which divided into eight parts, and Barbe's Ye Shall Have a Song, for SSAA. The organist was extremely quick in adapting to the most desirable balance in Klebe's work, which greatly aided the conductor in the final rehearsal. A sense of balance was achieved in Barbe's cantata only after the most concentrated listening on the part of the performers and director. As previously stated, the brass players had to be reminded not to produce at full volume in Zimmermann's Psalmkonzert; perhaps they could have sounded to their best advantage in a larger church with good acoustics.

In the actual performance the overall balance was generally extremely satisfactory. This result was due in large measure to the level of musicianship and the sensitivity of the musicians who participated in the performance.

CHAPTER VII

SUMMARY AND CONCLUSIONS

Summary

This study has presented a broad survey of German Protestant choral music since 1925, emphasizing the development of musical style in the works of leading composers representing three generations. In conjunction with the study, the author presented "A Program of Contemporary German Sacred Choral Music," which was intended to show a cross-section of music written by composers from all three generations, with special emphasis on music composed since the end of the Second World War.

Chapter II dealt with the renewal and revival of Lutheran church music in the early decades of the twentieth century. Significant theological, liturgical, sociological, and musical factors were taken into consideration. The greatest upheavals that transpired in the musical realm centered around the emergence of four new stylistic movements: neo-Classicism, _Gebrauchsmusik_, jazz, and the twelve-tone technique. In order that the changes which occurred in German church music around 1925 could be brought into focus, the most prominent figures in the transitional phase (_ca_. 1875-1925) were then examined, including the following: Heinrich Freiherr von Herzogenberg, Heinrich van Eyken, Arnold Mendelssohn, Max Reger, Heinrich Kaminski, and Ludwig Weber. While each of these men were important contributors to the renewal movement, it was the towering figure of Arnold Mendelssohn who perhaps more than anyone else paved the way for a genuine "rebirth" of German Protestant church music.

Chapter III was devoted mainly to the music of the three leading composers of the first generation: Ernst Pepping, Hugo Distler, and Johann Nepomuk David. All three of them came under the influence of the Baroque revival in Germany. With his _Deutsche Choralmesse_ of 1928, Pepping was the first of the three composers to issue music composed for the church. His point of departure was the Protestant chorale. Before World War II, Pepping wrote many chorale settings and Biblical motets. Of the chorale settings, his most significant opus was the comprehensive _Spandauer Chorbuch_; of the motets based on Scripture, Ein jegliches hat seine Zeit (the Prediger-Motette) may be considered his strongest work. After 1948, Pepping's output favored works of larger proportions, culminating in two Historien: Passionsbericht des Matthäus and Die Weihnachtsgeschichte des Lukas. During the past decade, he has written a number of lengthy unaccompanied motets in which liturgical function plays a relatively minor role. Stylistically, Pepping's choral art has not changed radically during the past four decades; instead, he has concentrated on refinement of techniques and expression.

Similar to Pepping, Hugo Distler employed the chorale in many of his works. His taut and lucid settings in Der Jahrkreis are counterparts to Pepping's settings in the Spandauer Chorbuch. Also, like Pepping, Distler wrote settings of the Passion and the Christmas Story. The nine motets from the Geistliche Chormusik comprise the summation of Distler's creative work. His striking treatment of rhythm must be singled out as his most original stylistic contribution. More than any other first generation composer, he was responsible for alleviating the "tyranny of the barline." Even though influenced by sixteenth- and seventeenth-century practices, Distler's style was uniquely individualistic and had a profound effect on other composers.

Although Johann Nepomuk David is the oldest member of the first generation, in some ways he is one of the most advanced. The chorale also became important in David's work, especially in the context of contrapuntal writing. From his earliest motets to his Deutsche Messe, and reaching a peak in the oratorio Ezzolied and the six Evangelien-Motetten, David's church music constitutes a compendium of all the possibilities of concentrated contrapuntal techniques. His latest works, from the 1960's, gravitate towards a more dissonant approach, with modified applications of dodecaphonic methods.

The music of the remaining composers of the first generation was discussed briefly. Of this group, Kurt Thomas is significant as the first among the older generation to write works which belonged to the "new" German church music. Among the other composers, the most prominent appear to be Kurt Hessenberg, Fritz Büchtger, and Günter Bialas.

The outstanding composer from the second generation was Siegfried Reda, whose music was discussed in Chapter IV. Reda was fortunate in being able to study with both Pepping and Distler. His earliest works date from the years following the Second World War. Especially important are his three compilations of liturgical music (Die alten Epistellsungen, Das Psalmbuch, Evangelienmusiken) published under the general title of "Choral Music for the Church Year." Among his most dramatic works from the early 1950's are the motets Ecce homo and Die Ostergeschichte; in both of these works declamatory techniques are one of the governing stylistic principles. Towards the end of the 1950's, Reda's style became more dissonant and complex. With his Requiem (1963) and Psalmus Morte Servati (1966), Reda entered into an idiom bordering on the avant-garde. His sudden death in December, 1968, was a great loss to contemporary German church music.

Largely because of the great losses of German lives during World War II, the remaining list of second generation composers is not extensive. Of this group, however, the leading figure is Johannes Driessler, who has contributed works in the motet, Mass, Historie, cantata, and oratorio categories.

Chapter V dealt with the third generation of composers. Their work must be viewed in light of the new orientation which came about with the end of the war. While there was a great resurgence of German musical life, in church music many of the attitudes first formulated in the renewal movement of the 1920's were not only questioned, but they came under direct attack. Although one cannot yet be certain which of the young generation will one day be looked upon as the most outstanding figures in choral music, at the present three of the most promising appear to be Helmut Barbe, Heinz Werner Zimmermann, and Wolfgang Hufschmidt.

Helmut Barbe, a pupil of Ernst Pepping, was one of the first among the younger generation to employ twelve-tone techniques. Apart from a few unaccompanied works, Barbe's output has shown a distinct preference for extended choral works with diverse combinations of instruments. In his Ostergeschichte, the scoring calls for woodwinds, brass, strings, percussion, tenor saxaphone, and electric guitar; the guitar is used in one instance as the carrier of the Christ ist erstanden melody. The imprint of Stravinsky is seen in his highly concentrated Missa brevis, with accompanying flutes, oboe, English horn, bassoon, and cello. One of his most recent works, the cantata Ye Shall Have a Song, features a solo trio of oboe, French horn, and harp. Of paramount importance in all of Barbe's music are rhythm, meter, harmonic color, and structural considerations.

Heinz Werner Zimmermann, a protégé of Wolfgang Fortner, has attempted to bring a new vitality to church music by amalgamating idioms of jazz, popular music, and spirituals with traditional elements. In many of his works, a pizzicato string bass is used as a generating rhythmic device. Sometimes he introduces cantus firmus techniques into the texture as a unifying element. In the 1960's, Zimmermann's aims have focused upon the creating of a "pluralistic polyphony," whereby a work is characterized by the fusion of heterogeneous styles. Perhaps his most successful published work demonstrating this approach is seen in his Vesper, for SSATB, vibraphone, harpsichord, and string bass.

Wolfgang Hufschmidt studied with Siegfried Reda. Of the three representatives of the third generation whose music was discussed, Hufschmidt's style has undergone the most radical transformations. He began by writing a series of short a cappella works that were strongly indebted to the language of Distler and Reda. By the early 1960's Hufschmidt was treating the cantus firmus as a "row," and eventually serial methods were utilized as an organizing principle. His most recent works are on a grandiose scale, and exploit the medium of language idiosyncrasies through the human voice. His style at present has been influenced by aleatoric developments.

The music of the other third generation composers exhibits a great variety of styles. Among those who have worked within such mediums as the Mass and oratorio, the names of Giselher Klebe and Diether Noll stand out. Of those writing motets and similar types, Frank Michael Beyer and Diether de la Motte appear to be the most promising.

Conclusions

The phenomenal renascence of German Protestant church music that took place in the early decades of the twentieth century constitutes a unique chapter in the annals of church music history. Beginning around 1925, a host of German composers emerged who closely associated themselves with music for the church. Under the influence of the "back-to-Bach" movement, a group of first generation composers looked back to their Renaissance and Baroque predecessors. Of prime importance was the renewed interest in the Protestant chorale. The major types of Baroque composition (Chorsatz, Motette, Kantate, Historie, Oratorium, Deutsche Messe) were utilized once again as vehicles for strengthening the spirit and substance of liturgical renewal. For about twenty-five years, until 1950, there was a huge outpouring of choral music written for the church.

By the early 1950's the re-encounter with international secular music after the war brought about a re-examination of German church music. Soon every young composer had concerned himself with the music of Schönberg, Webern, Stravinsky, Bartók, and others.

The 1960's have witnessed newer trends in German church music. The works composed tend to be longer and more complex. In general, the musical thought is more concerned with problems of texture and organization than with harmony in the accepted meaning of the term. Young composers like Wolfgang Hufschmidt and Diether Noll make use of texts by contemporary writers and theologians. In the works of some composers, there has been a definite trend toward declamation and a percussive treatment of the voice. For the majority of German composers writing sacred choral music, their work shows an independent synthesis of traditional material with modern compositional techniques.

Although the present musical scene in Germany is most stimulating in regard to the many new choral offerings, a number of questions are being posed relating to the future of German Protestant church music. Among the most pertinent questions are the following: (1) Is the art of Distler, or even Bach, adequate for today? (2) What role should text play with the younger composers? (3) Are the basic expression of contemporary man usable? (4) Is the employment of a Latin text merely an excuse for composing? (5) Does the avant-garde composer sit in an ivory tower, and is he comprehensible only to a few initiates? (6) What is to be the attitude of young composers to the Church today? On the whole, Wolfgang Fortner's prophecy remains true: besides music composed especially for the worship service, there will be "sacred music" which will be an annoyance.[1]

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[1] Supra, p. 156.

APPENDICES

APPENDIX A

INTERVIEWS

APPENDIX A

INTERVIEWS

Bialas, Günter, Composer and Professor of Composition at the Staatliche Hochschule für Musik, Munich, June 7, 1966.

Brodde, Dr. Otto, Professor of Liturgics, Hymnology, and Music History at the Staatliche Hochschule für Musik und darstellende Kunst, Hamburg, June 13, 1966.

Rauhe, Dr. Hermann, Professor of Music Education and Director of the Chamber Choir at the Staatliche Hochschule für Musik und darstellende Kunst, Hamburg, June 14, 1966.

Kluge, Manfred, Composer, Kantor at the Aegidienkirche, Lübeck, and Instructor of Organ and Composition at the Schleswig-Holstein Musikakademie und Norddeutsche Orgelschule, Lübeck, June 14, 1966.

Barbe, Helmut, Composer, Kantor at the St. Nikolai-Kirche, Berlin-Spandau, Director of the Studentenkantorei Berlin, and Instructor of Theory and Composition at the Berlin Kirchenmusikschule, Berlin-Spandau, June 17 and 20, 1966.

Poos, Dr. Heinrich, Composer, Kantor at the Grünewaldkirche, Berlin, and Professor of Music Theory at the Technischen Universitat, Berlin, June 18, 1966.

Söhngen, D. Dr. Oskar, Theologian, Vice-President of the Evangelische Kirche, and Professor of Liturgics at the Staatliche Hochschule für Musik und darstellende Kunst, Berlin, June 20, 1966.

Schmidt, Hartmut, Kantor at the Matthäus-Kirche, Düsseldorf, and Conductor of the Düsseldorf Städtischen Musikverein, July 25, 1966.

Reda, Siegfried, Composer, Director of the Institute of Protestant Church Music at the Folkwang Hochschule, Essen, and Organist at the St. Petri Kirche, Mülheim-Essen, June 26, 1966.

Hufschmidt, Wolfgang, Composer, Kantor at the Evangelische-Kirche, Essen-Rellinghausen, and Instructor of Theory and Improvisation at the Folkwang Hochschule, Essen, June 26, 1966.

APPENDIX B

CORRESPONDENCE

APPENDIX B

CORRESPONDENCE[1]

Helmut Barbe

January 5, 1967/January 23, 1967
April 4, 1967
April 13, 1967/May 13, 1967
July 4, 1968/July 12, 1968
August 9, 1968/September 15, 1968

Professor Dr. Adam Adrio

June 21, 1967

Wolfgang Hufschmidt

March 15, 1967/April 4, 1967
June 20, 1967/July 2, 1967

Giselher Klebe

July 6, 1968

Diether Noll

July 21, 1968/September 15, 1968
/December 5, 1968
January 15, 1969

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[1] Correspondence by the author is listed first, followed by the replies.

Dr. Heinrich Poos

March 15, 1967/April 3, 1967
June 20, 1967/July 1, 1967

Vizepräsident Professor D. Dr. Oskar Söhngen

March 15, 1967/April 12, 1967

Dr. Heinz Werner Zimmermann

July 6, 1968/August 13, 1968
July 6, 1968/July 13, 1968
December 9, 1968/January 24, 1969

APPENDIX C

RECORDINGS

APPENDIX C

RECORDINGS

To facilitate location of specific works, the recordings are listed by composer and work in alphabetical order, followed by the label, for which the following abbreviations are used: Amadeo (Am), Bärenreiter (Bär), Camerata (Cam), Cantate (Can), and Deutsche Grammophon Gesellschaft (DGG). Stereo recordings are indicated by (S).

Barbe, Helmut. Canticum Simeonis. Can 640229

Bialas, Günter. Im Anfang. Bär 1308 (S)

Büchtger, Fritz. Das Weihnachtsoratorium. Bär 1306

David, Johann Nepomuk. Evangelienmotetten. Bär 607

________. Deutsche Messe. Can 642221

________. Missa Choralis. Am 3011

Degen, Helmut. Johannes-Passion. Cam 30013 (S)

Distler, Hugo. Choralpassion. Can 642205/06

Distler, Hugo. Das ist je gewisslich wahr/Führwahr, er trug unsere Krankheit. Can 650221 (S)

________. Der Jahrkreis. Can 658222 (S)

________. Die Weihnachtsgeschichte. Bär 1302 (S)

________. Geistliche Chormusik von Hugo Distler. Can 640204

________. Totentanz. Bär 602 (S)

Hessenberg, Kurt. Allein zu dir, Herr Jesu Christ. Can 642211

________. Die Nacht ist kommen/Ach bleib bei uns, Herr Jesu Christ. Can 643265

________. O Herr, mache mich zum Werkzeug deines Friedens. Can 643295

Hufschmidt, Wolfgang. Vier Gleichnisse/Epistelmotetten: Christus hat unsre Sünde/Sei getreu bis an den Tod/Messe. Bär 650225 (S)

Kaminski, Heinrich. Aus der Tiefe rufe ich, Herr, zu dir. Can 643221

Koch, Johannes H. E. Als Jesus in den Garten ging/In der ganzen Stadt. Can 643303

________. Christ lag in Todesbanden/Erstanden ist der heilige Christ. Can 643301

Marx, Karl. Gloria and Sanctus (from Deutsche Liedmesse)/ Die heiligen drei Könige. Bär 611

Micheelsen, Hans Friedrich. Lobegesang des Simeon. Can 643229

Pepping, Ernst. Deutsche Messe/Jesus und Nikodemus/Komm Gott, Troster, Heiliger Geist. Can 640220

________. Die Weihnachtsgeschichte des Lukas. Bär 1301

Pepping, Ernst. Es kommt ein Schiff geladen. Cam 30004/5k

________. Herr, bleibe bei uns/Siehe, ich bin bei euch/Im Anfang war das Wort. Can 643218

________. Lobet, ihr Knechte den Herren. Can 643232

________. Missa Dona nobis pacem. Cam 30006 (S)

________. Passionsbericht des Matthäus. Can 640208/09

________. Te Deum. DGG

________. Uns ist ein Kind geboren. Can 643260

Raphael, Günter. Vom jüngsten Gericht. Can 643288

Reda, Siegfried. Ecce homo/O Mensch bewein dein Sünde gross/Die beiden Schächer. Can 643286

________. Epistelmotetten/Die Ostergeschichte. Bär 606

________. Magnificat peregrini toni. Can 643236

________. Meditation und Fuge über das Passionslied "Wir danken dir, Herr Jesus Christ." Bär 605

________. Psalm- und Epistelmotetten. Can 643291

Reger, Max. Drei Motetten op. 110. Bär 1309

________. Geistliche Gesänge op. 138. Can 643213

________. O Haupt voll Blut und Wunden/Meinen Jesus lass ich nicht/O Herre Gott, nimm du von mir/Dein Wille, Herr, geschehe/O Ursprung aller Brunnen. Can 642213

Rohwer, Jens. Christus Triumphator. Cam 30017/18 (S)

Ruppel, Paul Ernst. Lobet ihr Knechte des Herren. Can 643242

Ruppel, Paul Ernst. So spricht der Herr, dein Erlöser/Gott rufet noch/Ein Stern strahlt in die Weite/Lass es dir sagen/Du sollst getröstet werden/Wenn doch auch du erkenntest. Can 643300

Schwarz-Schilling, Reinhard. O Heiland, reiss die Himmel auf/Weihnachtsmusik. Can 642216

Strohbach, Siegfried. Oratio nocturna. Cam 17065 EP

Wenzel, Eberhard. Das Nizänische Glaubensbekenntnis. Can 643261

Zimmermann, Heinz Werner. Chorvariationen. Bär 650221 (S)

________. Das Vater unser/Lobet ihr Knechte, den Herren/Uns ist ein Kind geboren. Can 643235

________. Psalmkonzert. Can 640229

________. Vesper/Weihnachtslied/Vier Weihnachtsmotetten. Can 658217

COLLECTIONS

Neue Kirchenmusik Can 648203

Distler: Singet dem Herrn/Pepping: Jesus und Nikodemus/Micheelsen: Canticum Simeonis/David: Nun bitten wir den Heiligen Geist/Zimmermann: Lobet, ihr Knechte den Herren/Hessenberg: Ach bleib bei uns/Reda: Ecce homo/Koch: Christ lag in Todesbanden/Bornefeld: Heilger Geist du Troster mein.

Der Thomaskantor Can 643232

Thomas: Gott ward abwischen alle Tränen/Distler: Lobe den Herren/Pepping: Lobet, ihr Knechte, den Herrn/David: Nun bitten wir den Heiligen Geist.

APPENDIX D

A CATALOGUE OF PUBLISHED TWENTIETH-CENTURY GERMAN PROTESTANT CHORAL MUSIC

APPENDIX D

A CATALOGUE OF PUBLISHED TWENTIETH-CENTURY GERMAN PROTESTANT CHORAL MUSIC

The catalogue is arranged in chronological order according to the three generations of German composers. The three main sources used to compile the catalogue were (1) Handbuch der Chormusik,[1] (2) current publishers catalogues, and (3) correspondence with some of the composers.

The individual works of each composer are listed in alphabetical order. The format for listing each work includes as much of the following information as was possible to determine: (1) original title of work,[2] (2) opus number (where applicable), (3) type of work,[3]

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[1] Erich Valentin, Handbuch der Chormusik (2 vols.; Regensburg: Gustav Bosse Verlag, 1953, 1958).

[2] It will be noticed that a few of the works were written originally in English.

[3] *Supra*, pp. 9 -13.

(4) soloists, (5) choral scoring, (6) instrumentation, and (7) publisher and, where given, number for ordering. When the work has been translated, the translated version is listed after the original title.

The following abbreviations are used for the vocal scoring: S = soprano, MS = mezzo soprano, A = alto, T = tenor, Bar = baritone, and B = bass.

The publishers are listed in an abbreviated form. The code, full names, and cities of all the publishers named in the catalogue are listed below:

Publishers

AMP	Associated Music Publishers, Inc., New York
AE	(Arista Edition) Arista Music Company, Brooklyn
Augsburg	Augsburg Publishing House, Minneapolis
BA	(Bärenreiter-Ausgabe) Bärenreiter-Verlag, Kassel
Bote	Bote & Bock, Berlin
Breitkopf	Breitkopf & Härtel, Wiesbaden
Chantry	Chantry Music Press, Wittenburg, Ohio
Chris	Christophorus-Verlag, Freiburg im Breisgau
Concordia	Concordia Publishing House, Saint Louis
EM	(Edition Merseburger) Merseburger Verlag, Berlin
HE	(Hänssler-Edition) Hänssler-Verlag, Stuttgart

Hüllenhagen	Hüllenhagen & Griehl, Hamburg
Leuckart	F. E. C. Leuckart, Munich
Möseler	Möseler-Verlag, Wölfenbuttel
Müller	Willy Müller, Süddeutscher Musikverlag, Heidelberg
Peters	C. F. Peters, Frankfurt and New York
Schott	B. Schotts Söhne, Mainz
Sirius	Sirius-Verlag, Berlin
UE	Universal-Edition, Vienna

FIRST GENERATION OF COMPOSERS

JOHANN NEPOMUK DAVID (1895-)[4]

Der Gerechten Seelen sind in Gottes Hand. Motette. SATB. (3116)

Deutsche Messe, op. 42. 4-8 voices. (3703)

Ein Lämmlein geht und trägt die Schuld. Motette. SATB. (3454)

Ex Deo nascimur--In Christo morimur--De spiritu sancto reviviscimus. Motette. SATB/SATB. (3461)

Ezzolied, op. 51. Oratorium. Soli SSB, SATB, 2 flutes, piccolo, alto recorder, oboe, clarinet, alto saxaphone, tenor saxaphone, bassoon, 2 trumpets, 2 trombones, harp, percussion, strings, organ. (3816)

Fröhlich wir nun all' fangen an. Kantate. SAB, oboe, organ. (3753)

Herr, nun selbst den Wagen halt. Choralmotette. 4-5 voices. (3455)

Ich wollt, das ich daheime wär. Choralmotette. SATB. (2819)

Kyrie "Herr Gott, erbarme dich." Chorsatz. SAB. (3119)

Maria durch den Dornwald ging. Liedmotette. SATBB. (3175)

Missa choralis (de angelis), op. 43. SATB. (3712)

Nun bitten wir den heiligen Geist/Now We Beseech the Holy Ghost. Choralmotette. SATB. (3453/AMP 487)

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[4] David's works are published by Breitkopf & Härtel.

O Heiland, reiss die Himmel auf. Motette. SAB. (3118)

O wir armen Sünder, op. 65. Kantate. Solo A, SATB, organ. (6575)

Psalm 139 "Herr, du erforschest mich." Motette. SSAATTBB. (3153)

Requiem chorale, op. 48. Soli SATB, SATB, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, percussion, strings. (3810)

Sechs Evangelien-Motetten.
1. Der Pharisäer und der Zöllner. SATB. (3071)
2. Lasset die Kindlein zu mir kommen. SATB. (3072)
3. Die Ehebrecherin. SATTB. (3073)
4. Das Scherflein der Witwe. SATB. (3076)
5. Der barmherzige Samariter. SATB. (3077)
6. Die zwei Blinden. 4-6 voices. (3078)

Stabat Mater. SSATBB. (2904)

Ut queant laxis, op. 35/2. Hymnus super voces musicales. SSATB. (2898)

Veni Creator Spiritus. Motette. SATB. (3156)

Victimae paschali laudes (Christ ist erstanden), op. 35/1. Motette. SATB. (2897)

Zwei Motetten, op. 23.
1. Wer Ohren hat zu hören, der höre. SATB. (2878)
2. Und ich sah einen neuen Himmel. SSATB. (2879)

EBERHARD WENZEL (1896-)

Da Christus geboren war. Weihnachtskantate. SATB, congregation, 2 violins, organ. (EM 151)

Das Belsazer-Lied. Chorballade. 4-6 voices. (EM 458)

Das Gleichnis vom reichen Kornbauern. Evangelienmotette. Mixed choir. (HE)

Das Gleichnis vom Säemann. Evangelienmotette. Solo S and SATB. (HE)

Das Gleichnis vom verlorenen Schaf und vom verlorenen Groschen. Evangelienmotette. SAB. (HE 7.57)

Das Gottesjahr. 7 Gesänge. Mixed choir. (Schott)

Das Kananäische Weib. Evangelienmotette. SAB. (HE)

Das Nizänische Glaubensbekenntnis. Motette. SSATBB. (HE 7.037)

Das Osterevangelium. Evangelienmotette. SATB. (HE 7.077)

Das Volk, so im Finstern wandelt. Motette. SATB. (HE 7.065)

Der Herr ward aufgehoben gen Himmel. Motette. SAB. (HE 7.049)

Der Michaelskampf. Epistelmotette. SSATBB. (BA 2869)

Der 84. Psalm. Motette. SSATBB. (HE 7.019)

Der Zöllner Zachäus. Evangelienmotette. SAB. (HE)

Die Berge des Heils. Oratorium. Mixed choir. (EM)

Die sieben Worte Jesu am Kreuz. Evangelienmotette. SAB. (HE)

Die Weihnachtsgeschichte. Historie. SAB. (EM 362)

Drei Motetten nach Worten aus Jesus Sirach. SATB. (EM 413)

Er kommt! Adventsmusik. SAB, precentor, oboe, viola, cello, xylophone, string bass ad lib. (HE 10.241)

Evangelienmotette zum 18. Sonntag nach Trinitatis. SAB and string quartet. (HE)

Gott des Himmels und der Erden. Choralkantate. SATB, congregation ad lib., 2 trumpets, 3 trombones, tuba. (BA 3596)

Herr, du erforschest mich. Motette. 2 solo S and SSAB. (HE 7.035)

Herzlich lieb habe ich dich. Introitusmotette. SATB. (HE 7.081)

Ich will euch trosten. Motette. SAB. (EM 412)

Introitusmotetten (Christfest, Himmelfahrt, Pfingstfest, 2. Sonntag nach Trinitatis, Sonntag Kantate). Mixed choir. (HE)

Lobe den Herren, o meine Seele. Choralmotette. SSATB/SSATB. (BA3262)

Markus-Passion. Historie. Narrator and SAB. (EM 438a)

Missa "Komm, Heiliger Geist, Herre Gott." 4-5 voices, organ, congregation. (HE 10.049)

Mitten wir im Leben sind. Choralkantate. Mixed choir and brass. (EM)

Nun freut euch, lieben Christen gmein. Choralkantate. SAB, brass, organ. (HE 10.035)

Osterhalleluja. Motette. SAB. (HE 7.050)

Ostermotette. Soli and SATB. (BA 2765)

Psalmkonzert. Solo S, mixed choir, organ. (Müller)

Sehet euch vor vor den falschen Propheten. Evangelienmotette. SSATBB. (BA 5401)

Selig sind die Barmherzigen. Motette. SAB. (HE 7.120)

Uns, Herr, wirst Du frieden schaffen. Motette. SAB. (BA 4949)

Vespera iam venit. Liedmotette. Mixed choir. (EM)

Vom Himmel hoch da komm ich her. Choralkantate. Mixed choir, 2 violins, cello. (Chantry)

Wach auf, wach auf, 's ist hohe Zeit. Choralkantate. 4-5 voices and brass. (Chantry)

Weihnachtskantile. Soli, SATB, strings, organ. (BA 3354)

Wenn aber der Tröster kommen wird. Evangelienmotette. SATB. (HE)

Worte des Propheten Jeremias. Geistliches Konzert. SSATB, 2 trumpets, 3 trombones. (HE 10.62)

Zion klagt mit Angst und Schmerzen. Choralmotette. SSATB. (EM 427)

Zween der Jünger gehn mit Sehnen. Kantate. Solo S, SAB, 2 violins, organ. (HE 10.72)

KARL MARX (1897-)

Als Jesus von seiner Mutter ging. Passionskantate. Soli SBar, SATB, flute, oboe, strings. (HE 10.185)

Befiehl du deine Wege. Liedmotette. SAB and congregation. (BA 3671)

Deutsche Liedmesse. SAB, 2 violins, cello. (BA 1943)

Deutsches Proprium vom Feste Mariä Himmelfahrt. Soli SAT, mixed choir, organ ad lib. (Chris)

Die heiligen drei Könige, op. 28. Kantate. Solo S, SATB, 3 recorders, strings. (BA 746)

Fünf kleine Festmotetten. SAB, recorders, violin. (BA 2768)

Gedenke an deinen Schöpfer, op. 51/3. Motette. SATB. (BA 3939)

Gott, schweige doch nicht also, op. 51/1. Motette. SSATBB. (BA 2528)

Halleluja, der Herr ist auferstanden. Motette. SATB. (HE 7.092)

Halleluja, Gott der Herr ist Sonne. Psalm-Motette. SATB. (HE 7.093)

Herr, du hast alles, Himmel. Motette. SATB. (HE 7.094)

Herr, höre meine Stimme. Psalm-Motette. SAB. (HE 7.093)

Kantate zum Erntefest, op. 35. Speaker, SATB, 2 clarinets, 2 horns, trumpet, strings. (BA 747)

Lobt Gott, den Herrn der Herrlichkeit. Motette. SAB and 2 violins. (BA 599)

Mein schönste Zier und kleinod bist. Choralkantate. SATB, congregation, 2 trumpets, 2 trombones. (BA 2637)

Nun freut euch, lieben Christen gmein. Choralkantate. SATB, congregation, 3 trumpets, 2 trombones. (BA 2636)

Such, wer da will, ein ander Ziel. Liedmotette. SAB and 2 violins. (BA 178)

Vom Himmel hoch, o Engel kommt. Weihnachtskantate. SAB and strings. (Peters 4866)

Wenn mein Stündlein vorhanden ist, op. 51/2. Motette. SATB. (BA 2769)

Zwei Motetten, op. 15. SATB. (Schott)

ERNST PEPPING (1901-)

Auf meinen lieben Gott. Motette. 2-5 voices. (BA)

Aus hartem Weh die Menschheit klagt. Adventsmotette. SATB. (BA 3931)

Bicinium. Chorsätze. 2 equal voices. (BA)

Choralbuch: Kanonische Choralgesänge für das Kirchenjahr. 4-6 voices. (Schott)

1. Allein Gott in der Höh sei Ehr. (32966)
2. Allein zu dir, Herr Jesu Christ. (32967)
3. An Wasserflüssen Babylons. (32963)
4. Aus hartem Weh. (32968)
5. Aus tiefer Not. (33028)
6. Christ ist erstanden. (32969)
7. Christum wir sollen loben schon. (32970)
8. Der du bist drei in Einigkeit. (33035)
9. Der Heiden Heiland komm her. (32971)
10. Erhalt uns Herr bei deinem Wort. (33032)
11. Freu dich, du werte Christenheit. (33029)
12. Freu dich, heilige Christenheit. (33033)
13. Gelobet seist du, Jesu Christ. (32972)
14. Gib dich zufrieden und sei stille. (32964)
15. Herr Christe, treuer Heiland wert. (32973)
16. In dich hab ich gehoffet, Herr. (32957)
17. Jesu, deine Passion. (32974)
18. Komm, heiliger Geist, Herre Gott. (32960)
19. Mit Fried und Freud fahr ich dahin. (32975)
20. Mitten wir im Leben sind. (33031)
21. O Haupt voll Blut und Wunden. (32961)
22. O Haupt voll Blut und Wunden. (32962)
23. O Mensch bewein dein Sünde gross. (32976)
24. Schmückt das Fest mit Maien. (33030)
25. Sei Lob und Ehr dem höchsten Gut. (33034)
26. Vater unser im Himmelreich. (32965)
27. Von Gott will ich nicht lassen. (32959)
28. Wenn mein Stündlein vorhanden ist. (32977)
29. Wer nur den lieben Gott lässt walten. (32978)
30. Wie schön leucht uns der Morgenstern. (32958)

Choralsuite. Large and small mixed choirs. (Schott)

Part I: Wir glauben all an einen Gott.
Part II: Den die Hirten lobten sehre/Herzliebster Jesu/Christ ist erstanden.
Part III: Ach wie nichtig, ach wie flüchtig/Die güldene Sonne/Nun sich der Tag geendet hat.

Das Weltgericht. Evangelienmotette. SATB. (BA 3218)

Deines Lichtes Glanz. Motette. SSATBB. (BA 3520)

Der Herr ist mein Hirte. Psalm-Motette. SATB. (BA 4360)

Der 90. Psalm. Motette. SSATBB. (Schott 3275)

Der 139. Psalm. Psalmkonzert. Solo A, SATB, orchestra. (BA 4179)

Deutsche Choralmesse. SSATBB. (Schott 3241)

Deutsche Messe "Kyrie Gott Vater in Ewigkeit." SSATBB. (Schott 3546)

Die Weihnachtsgeschichte des Lukas. Historie. SATB/SAT. (BA 3947)

Drei Evangelien-Motetten: Jesus und Nikodemus/Gleichnis vom Unkraut zwischen dem Weizen/Gleichnis von der königlichen Hochzeit. Mixed choir. (Schott 5215)

Ein jegliches hat seine Zeit. Motette nach Prediger-Texten. SATB. (Schott 35359)

Gesänge der Böhmischen Brüder in Variationen. SATB. (2 Vols. BA 4341/4342)

Herr, unser Gott. Motette. SATB. (BA)

Herr, unser Herrscher. Psalm-Motette. SATB. (BA 4359)

Johannes der Täufer (Ecce mitto angelum meum). Vesper. 4-8 voices. (BA 4357)

Kleine Messe. SAB. (BA 2260)

Liedmotetten nach Weisen der Böhmischen Brüder. 4-6 voices. (BA)

- Ach wie gross ist Gottes Güt. (2521)
- Barmherziger, ewiger Gott. (2519)
- Denk, Mensch, wie dein Heiland. (2514)
- Die Nacht ist kommen. (2516)
- Ein Kind ist uns geboren heut. (2756)
- Freud und Wollust dieser Welt. (2757)
- Frohlocket und rühmt mit Herz und Mund. (2512)
- Gläubige Seel, schau, dein Herr. (2518)
- Komm, Gott Tröster, Heiliger Geist. (2511)
- O ihr Christen, teuer erkauft. (2513)
- O Mensch, sieh, wie hier auf Erdreich. (2517)
- Schau, wie lieblich und gut. (2510)
- Wohlaus, die ihr hungrig seid. (2520)
- Wunderlich Ding hat sich ergangen. (2515)

Lobgesang der Böhmischen Brüder. Motette. SATBB. (Schott 40547)

Missa Brevis. SAB. (BA 2272)

Missa "Dona nobis Pacem." SATB/SATB. (BA 2262)

Neues Choralbuch/Ten Chorale Settings (selections). Choralsätze. 3-4 voices. (BA 3219/Concordia 97-6313)

Passionsbericht des Matthäus. Historie. SATBB/SSATB. (BA 2276)

Sechs kleine Motetten: Herr, neige deine Ohren/Herr, unser Gott, du hast die Erde gegrundet/Ich bin der Herr/Ich habe alles Dinges ein Ende gesehen/Lobet, ihr Knechte den Herrn/Wie sind die Helden gefallen. SATB. (BA 1199)

Spandauer Chorbuch. Chorsätze. 2-6 voices. (4 Vols. Schott 5211-5214)

Te Deum laudamus. Soli SBar, SATB, orchestra. (BA 2790)

Ten Chorale Settings. 3-4 voices. (Concordia 97-6313)

Uns ist ein Kind geboren. Motette. SATB. (Schott 34927)

HANS CHEMIN-PETIT (1902-)

Befiehl du deine Wege. Choralkantate. Mixed choir. (EM 138)

Drei Motetten nach Worten von Silesius. Mixed choir. (EM 415)

Evangelienspruche. SATB. (EM)

Lei Lob und Ehr dem höchsten Gut. Motette. Mixed choir. (EM)

Nun danket all und bringet Ehr. Choralmotette. SSATB. (EM 406)

Nun preiset alle/Now Let All Loudly Sing Praise. Liedsatz. SAB. (EM 340/Concordia 98-1106)

O Heiland, reiss die Himmel auf. Choralmotette. SAB. (EM 140)

Psalmen-Triptychon.

Der 150. Psalm. SSATB and orchestra. (Bote)
Der 90. Psalm. SSATB and orchestra. (Bote)
Der 98. Psalm. SSATB and orchestra. (Bote)

Triptychon. Motetten. 6-8 voices. (EM)

Wer nur den lieben Gott lasst walten. Choralmotette. SSATB. (EM 407)

HANS FRIEDRICH MICHEELSEN (1902-)

Allein zu dir, Herr Jesu Christ. Choralkantate. Unison choir, 3 trumpets, 3 trombones. (BA 2632)

Christ ist erstanden. Choralkantate. SATB, 3 trumpets, 3 trombones. (BA 3591)

Da Jesus an dem Kreuze stund. Choralkantate. SATB and optional instruments ad lib. (NA 1798)

Das Jahr des Herrn. Chorlieder. 3-5 voices. (BA 2410)

Der Morgenstern ist aufgedrungen. Choralkonzert. SSATB. (BA 2149)

Der 23. Psalm. Motette. 3 equal voices. (BA)

Deutsche Liedmesse. SSAB. (Müller)

Deutsche Messe. SAATB. (BA 1317)

Die kleine Liedpassion. 3 equal voices. (BA)

Die Passion Jesu Christi nach dem Evangelisten Johannes. Historie. SATB. (BA 4358)

Die Passion Jesu Christi nach dem Evangelisten Markus. Historie. Soli TB, solo voice from the choir, SSATBB. (BA 1320)

Die Passion Jesu Christi nach dem Evangelisten Matthäus. Historie. 2-7 voices. (BA 2169)

Dreistimmige Kirchenliedsätze. SAB. (BA 3948)

Es sungen drei Engel. Motette. SSATBB. (BA 2405)

Hamburger Motettenbuch. 2-6 voices. (BA)

1. Evangelienspruche. (1331)
2. Psalmworte. (1332)
3. Choralmotetten. (1333)

4. Epistelspruche. (3180)
5. Lobgesang der Maria. (3643)
6. Lobgesang des Simeon. (3644)
7. Psalm 1. (3687)
8. Psalm 23. (3688)
9. Psalm 126. (3689)
10. Zeit und Ewigkeit. (3690)

Kleines Psalmen-Chorbuch. Chorsätze. SAB. (EM)

Kommt und lasst uns Christum ehren. Eine kleine Weihnachtsmusik. Solo T, SATB, violin, 2 recorders. (BA 2163)

Lutherchoralkantate. SATB, strings, timpani ad lib. (BA 3164)

Magnificat. 3 equal voices. (EM 312)

Mit Freuden zart/With High Delight. Choralkantate. SATB and organ. (BA 1795/Concordia 98-1942)

Nun bitten wir den Heiligen Geist. Choralkantate. SAB. (BA 1799)

Nun freut euch, lieben Christen gmein. Choralkantate. SAATB, violin, organ. (BA 1796)

Nun wollen wir singen das Abendlied. Kantate. SSATB, small men's choir, flute, oboe, horn, 3 violins. (BA 2773)

O Christenheit, sei hocherfreut. Kantate. SSATTB, horn, 5 trumpets, 5 trombones. (BA 2484)

Singet dem Herrn ein neues Lied. Motette. SATB. (BA)

Tod und Leben. Ein deutsches Requiem. SSATB and low solo voice from the choir. (BA 1363)

Unser Wandel ist im Himmel. Messe. Solo T, 4-8 voices, congregation, orchestra. (BA 3686)

Uns ist ein Kind geboren. Chorsatz. SAB. (BA)

Von der Schöpfung. Symphonia sacra. Soli SB, SATB, orchestra. (BA 1793)

Wir danken, Herr, für Brot und Kleid. Kleine Kantate. 1-4 voices. (EM 417)

Wir wollen alle fröhlich sein. Kleine Choralkantate. 3-4 voices. (EM 105)

GERHARD SCHWARZ (1902-)

Geschichte vom verlorenen Sohn. Kantate. Mixed choir, flute, oboe, bassoon, vibraphone, xylophone, timpani, piano, harpsichord. (HE 10.190)

Kleine Weihnachtskantate. SATB, 3 violins or recorders, cello. (BA 1653)

Liedsätze. Mixed choir. (BA 165, 199, 791, 1327, 1328, 1496, 1498, 1605, 1684, 3101, 3125, 3295)

Liturgische Stücke zum Gottesdienst. Mixed choir. (HE 7.127)

Nun freut euch, lieben Christen gmein. Choralkantate. SATB and organ or brass. (BA 1452)

Osterkantate. Solo T, SATB, 3 recorders, 2 trumpets, organ. (BA)

FRITZ BÜCHTGER (1903-)

Das Weihnachtsoratorium. Historie. Soli, mixed choir, oboe, flute, strings. (BA 3992)

Der 8. Psalm. Motette. SATB. (Müller)

Der weisse Reiter, op. 34. Szenen aus der Offenbarung des Johannes. Solo Bar, mixed choir, strings, piano, timpani. (Möseler)

Die Auferstehung nach Matthäus. Historie. Mixed choir and orchestra. (BA 2827)

Die Himmelfahrt Christi. Historie. Mixed choir and orchestra. (BA 3699)

Die Verklärung. Historie. Solo Bar, SSAA, strings. (BA 3647)

Drei kleine Motetten, op. 3. SATB. (Müller)

Drei Motetten, op. 33. Mixed choir. (Müller)

Gott ist Geist. 5 Motetten nach Worten Christi aus dem Johannes-Evangelium. SSATB and organ or strings. (BA 4465)

Johannes der Täufer. Oratorium. Solo Bar, SATB, orchestra. (BA 3512)

Pfingsten. Historie. SATB and orchestra. (BA 3650)

Requiem, op. 7/1. Men's choir. (Leuckart)

GÜNTER RAPHAEL (1903-1960)

Advents- und Weihnachtslieder. Mixed choir. (Müller HC 1-13)

Aus dem 3. Kapital der Klagelieder Jeremias, op. 56/2. Motette. Mixed choir. (Müller 1642)

Aus dem 14. Kapital des Römerbriefes. Motette. SAA. (HE 7.118)

Aus dem 98. Psalm. Motette. SATB. (HE 7.005)

Aus dem 119. Psalm. Motette. SATB. (HE 7.117)

Choralpartita über "Christ, der du bist der helle Tag." SSATB. (HE 7.122)

Christ ist erstanden. Liedmotette. SSATBB. (HE 7.123)

Christus, der Sohn Gottes, op. 63/1. Motette. SSAATBB. (Breitkopf)

Das Glaubensbekenntnis, op. 64. Motette. SATB/SATB. (Breitkopf 2956)

Der Herr ist mein Licht und mein Heil. Motette. SATB. (HE 7.011)

Die Auferstehung Jesu, op. 63/4. Evangelienmotette. 4-11 voices. (Breitkopf 3013)

Die Versuchung Jesu, op. 35. Motette. 4-8 voices. (Breitkopf 3439)

Einen anderen Grund kann zwar niemand legen. Motette. SAABB. (HE 7.034)

Ein Kindlein zart, op. 39/1. Motette zum Weihnachtsfest. Mixed choir. (Breitkopf)

Erhalt uns, Herr, bei deinem Wort, op. 30/2. Choralmotette. SSATB. (Breitkopf 3421)

Es ist ein Schnitter, heisst der Tod. Motette. SAT/SAT. (HE 7.113)

Gehet hin in alle Welt. Evangelienmotette. Solo T and SSAATTBB. (HE 7.006)

Hebräer-Brief, op. 63/3. Motette. SATB. (Breitkopf 3012)

Heil'ger Geist, du Troster mein, op. 39/3. Motette zum Pfingstfest. Mixed choir. (Breitkopf 2823)

Herr, du bist würdig zu nehmen Preis. Motette. SATB. (HE 7.004)

Herr Gott, dich loben alle wir, op. 84. Kantate. Soli ABar, SATB, oboe, viola, cello, organ. (Breitkopf 3847)

Herr, verherrliche deinen Namen. Motette. SAB. (HE 7.055)

Ich rede von deinen Zeugnissen. Motette. SAB. (HE 7.058)

Im Anfang war das Wort, op. 63/2. Motette. SSATB/SATBB. (Breitkopf)

Jesus Christus, unser Heiland, op. 39/2. Motette zum Osterfest. Mixed choir. (Breitkopf 2822)

Mitten wir im Leben sind mit dem Tod umfangen. Choralpartita. SATB and organ. (BA 2669)

Nun komm der Heiden Heiland. Liedmotette. SATB. (HE 7.121)

O Herre Gott, dein göttlich Wort. Choralmotette. SATB. (HE 7.012)

O Mensch, bewein dein Sünde gross. Kantate. Solo Bar, boys' choir, SAATBB, winds, brass, strings, timpani, harp. (HE 10.066)

Psalm 104, op. 29. Motette. SSATTB/SAATBB. (Breitkopf 3406)

Psalm 126, op. 56/1. Motette. Mixed choir. (Müller 1641)

Requiem, op. 20. Oratorium. Soli SATB, SSAATTBB, orchestra. (Breitkopf)

Sechs Choralmotetten, op. 55. Mixed choir and flute obbligato. (Müller 1635)

Sei mir ein starker Fels. Motette. SAB. (HE 7.044)

Sequenz "Dies irae," op. 73. Chaconne. SATB/SATB. (Breitkopf 3710)

Siehe, der Herr wird kommen mit Feuer. Motette. SATB. (HE 7.125)

So seid ihr nun nicht mehr Gäste und Fremdlinge. Epistelmotette. SATBB. (HE 7.013)

Te Deum, op. 26. Oratorium. Soli SAB, SSAATTBB, orchestra, organ. (Breitkopf)

Triptychon zu Worten des Thomas-Evangeliums. Motetten. 2-6 voices. (BA 3987)

Vater unser, op. 58. Choralkantate. Mixed choir and orchestra. (Müller)

Verleih uns Frieden gnädiglich. Choralpartita. SAB and organ. (BA 2667)

Vom jüngsten Gericht, op. 30/1. Motette. 4-8 voices. (Breitkopf 3413)

Was mein Gott will, das g'scheh allzeit. Choralpartita. SATB and organ. (BA 2668)

Wenn aber jener, der Geist der Wahrheit. Motette. AABB or SATB. (HE 7.007)

Wenn wir in höchsten Nöten sein. Motette. SAT/SAT. (HE 7.112)

Wer sich selbst erhöhet, der wird erniedrigt. Evangelienmotette. SATB. (HE 7.124)

Zwölf Spruchmotetten. Mixed choir. (Müller 1081)

KURT THOMAS (1904-)

Auferstehungs-Oratorium, op. 24. Historie. SATB, flute, trumpet, 2 trombones, strings, organ. (Breitkopf 3443)

Der 90. Psalm, op. 15. Kantate. Solo Bar, SSATBB, orchestra. (Breitkopf 5502)

Drei Choralsätze. SATB. (Peters 4864)

Jerusalem, du hochgebaute Stadt, op. 12. Kantate. Soli SATB, mixed choir, orchestra, organ. (Breitkopf 5457)

Kleine geistliche Chormusik, op. 25. Spruchmotetten. 4-8 voices. (Breitkopf)

1. Machet die Tore weit. (3501)
2. Daran ist erschienen. Violin and organ. (3502)
3. Ist Gott für uns. (3503)
4. Mache dich auf, werde licht. (3504)
5. Niemand hat grössere Liebe. Organ. (3505)
6. Fürwahr, er trug unsre Krankheit. (3506)
7. Der Tod ist verschlungen. (3507)
8. Gott fähret auf mit Jauchzen. (3508)
9. Schmücket das Fest. 2 violins and organ. (3509)
10. Wir wollen singn ein Lobgesang. (3510)
11. Die Gnade unsers Herrn. (3511)
12. Jauchzet Gott, alle Lande. (3512)
13. Erhalt uns, Herr, bei deinem Wort. (3513)
14. Herr, sei mir gnädig. (3514)
15. Gott wird abwischen alle Tränen. (3515)
16. Herr, ich habe lieb die Stätte. (3516)
17. Fürchte dich nicht. (3517)
18. Wenn ich mit Menschen- und mit Engelzungen redete. Men's or women's choir and organ. (3518)
19. Herr Gott, dich loben alle wir. (3519)
20. Nun freut euch, lieben Christen. 2 violins and organ. (3520)

Kleine Weihnachtsmusik, op. 14c. SATB, strings, flute. (Breitkopf)

Messe, op. 1. Soli SATB and SATB/SATB. (Breitkopf 2473)

Passionsmusik nach dem Evangelisten Markus, op. 6. Historie. Mixed choir. (Breitkopf 3157)

Psalm 137, op. 4. Motette. SATB/SATB. (Breitkopf 3078)

Sechs kleine Choralmotetten, op. 14b. Mixed choir. (Breitkopf 2594)

Von der ewigen Liebe, op. 21. Motette. SSATBB. (Breitkopf 3429)

Weihnachts-Oratorium, op. 17. SSATBB. (Breitkopf 3350)

WALTER KRAFT (1905-)[5]

Christus. Oratorium. Large choir SSAATBB, small choir SSAATTBB, and soli choir SATB. (2120)

Gott, heilger Schöpfer aller Stern. Kantate. Solo S. SSATTB, flute, string quartet, string bass. (2194)

Gott ist unsre Zuversicht und Stärke. Motette. SATB. (1267)

Ich habe einen Helden erweckt. Motette. SATB. (1323)

Ich weiss ein lieblich Engelspiel. Choralmotette. SSAATBB. (2408)

Kanonische Choralmotetten. Mixed choir. (1776)

Laetatus sum/Ich ruf zu Dir, Herr Jesu Christ. Motette. Solo S, SATB, flute, string quartet. (2117)

Man singt mit Freuden vom Sieg. Motette. SATB. (1325)

Mit Freuden zart. Choralkantate. SAB, 2 violins, organ. (1775)

Nun lasset uns den Leib begraben/O Welt, ich muss dich lassen. Motette. Solo S, SATB. 2 violas, organ. (2407)

HELMUT BORNEFELD (1906-)[6]

Choralkantaten ("Das Choralwerk").

1. O gläubig Herz, gebendei. Solo S, SATB, organ, 1 melody instrument ad lib. (2225)

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[5] Kraft's works are published by Bärenreiter-Verlag.

[6] Bornefeld's works are published by Bärenreiter-Verlag.

2. All Morgen ist ganz frisch und neu. SA or SAB, 2 violins, viola, cello ad lib. (2226)
3. Lobet den Herren. SA, 2 recorders, cello, violin ad lib. (2227)
4. Herr Jesu Christ, dich zu uns wend. SSATB, brass quartet, organ, congregation. (2228)
5. Der Herr ist mein getreuer Hirt. Solo S, flute, SATB ad lib., organ. (2229)
6. Mein Seel, o Herr, muss loben dich. SA or TB, 2 melody instruments ad lib., organ, congregation. (2441)
7. Du meine Seele, singe. Unison choir, brass, timpani, obbligato organ. (2442)
8. O Traurigkeit, o Herzeleid. SAB, 2 violins, cello ad lib. (2445)
9. Herr Jesu Christ, du höchstes Gut. SAB and organ. (2445)
10. Fröhlich soll mein Herze springen. Solo S, SSATB, flute, viola, cello, organ. (2446)

Choralmotetten ("Das Choralwerk").

1. O Heiland, reiss die Himmel auf. SSATB. (2451)
2. Ermuntre dich, mein schwacher Geist. SATB. (2452)
3. Jesu soll die Losung sein. SAB. (2453)
4. Wir danken dir, Herr Jesu Christ. SSATTB. (2455)
5. O Haupt voll Blut und Wunden. SAB. (2456)
6. Mit Freuden zart. SSATB. (2457)
7. Jesus Christus herrscht als König. SATB. (2458)
8. Heilger Geist, du Tröster mein. SATB. (2459)
9. Es wolle Gott uns gnädig sein. SATB. (2460)

Jesu geh voran. Choralkantate. Soli, SATB, instruments.

Kantoreisätze. 2-5 voices and optional instruments ad lib.

Vol. 1. 34 Sätze zu Advent, Weihnachten, Jahresschluss, Erscheinungsfest. (2219)
Vol. 2. 36 Sätze zu Passion, Ostern, Pfingsten, Dreieinigkeit. (2220)
Vol. 3. 33 Sätze. Kirche/Wort, Taufe, Abendmahl. (2221)

Vol. 4. 28 Sätze. Psalmen und Gebete. (2222)
Vol. 5. 34 Sätze. Lob und Dank, Glaube. (2223)
Vol. 6. 34 Sätze. Tageszeiten, Beruf, Tod und Ewigkeit. (2224)

Zwei Psalm-Motetten. SATB and SSATB. (5410)

GÜNTER BIALAS (1907-)

Da Pacem. Choralmotette. SATB/SATB, 3 echo voices (S), congregation ad lib., organ. (BA 4457)

Ich preise dich und singe. Chorsatz. 2 equal voices and 1 melody instrument ad lib. (BA 3397)

Im Anfang. Die Schöpfungsgeschichte. SSATBB and 3 echo voices (S). (BA 4349)

Veni Creator Spiritus. Hymnus. SSATB. (Chris)

WOLFGANG FORTNER (1907-)

Der Mensch lebt und bestehet. Motette. SSAATB. (Schott)

Der 100. Psalm. Konzert. SSATB, 3 horns, 2 trumpets, 2 trombones. (Schott 40915)

Die Pfingstgeschichte nach Lukas. Historie. Solo T, SSATBB, 11 solo instruments or chamber orchestra, organ. (Schott 5039)

Drei geistliche Gesänge.

1. Geistliches Lied. SSAATB. (Schott 33570)
2. Agnus Dei. SATB. (Schott 33571)
3. Psalm 46. SSAATB. (Schott 33572)

Eine deutsche Liedmesse. SSATB. (Schott 2928)

Herr, bleibe bei uns! Geistliche Abendmusik. Solo Bar or A, mixed choir, strings, organ or harpsichord. (Schott 4219)

Liedsätze. Mixed choir. (BA 783/84)

HUGO DISTLER (1908-1942)

Choralpassion, op. 7. Historie. Soli TB and SSATB. (BA 663)

Christ, der du bist der helle Tag. Kleine geistliche Abendmusik, op. 6/1. SAB and 2 violins. (BA 636)

Der Jahrkreis, op. 5. Choralsätze. 2-3 voices. (BA 676)

Die Weihnachtsgeschichte, op. 10. Historie. Soli SSTB and SATB. (BA 690)

Drei kleine Choralmotetten, op. 6/II. SATB.

1. Lobe den Herren. (BA 589)
2. Es ist das Heil uns kommen her. (BA 586/587)
3. Komm, heiliger Geist, Herre Gott. (BA 588)

Eine deutsche Choralmesse, op. 3. SSATBB. (Breitkopf 3407)

Geistliche Chormusik, op. 12. Motetten.

1. Singet dem Herrn. SATB. (BA 751)
2. Totentanz. SATB and speaker. (BA 752)
3. Wach auf, du deutsches Reich. 2 solo S and SATB. (BA 753)
4. Singet frisch und wohlgemut. SATB. (BA 754)
5. Ich wollt, dass ich daheime wär. SATB. (BA 755)
6. Wachet auf, ruft uns die Stimme. SSATB and 2 solo S. (BA 756)
7. In der Welt habt ihr Angst. SATB. (BA 757)
8. Das ist je gewisslich wahr. SATB. (BA 1801)
9. Fürwahr, er trug unsere Krankheit. SATB. (BA 1802)

Herzlich lieb hab' ich dich, o Herr, op. 2. Choralmotette. SATB/SATB. (Breitkopf 3348)

Kleine Adventsmusik, op. 4. Kantate. SAB, flute, oboe, violin, organ (harpsichord or piano), cello, narrator. (Breitkopf 3415)

Liturgische Sätze über altevangelische Kyrie- und Gloriaweisen, op. 13. 2-8 voices. (BA 884)

Nun danket all und bringet Ehr, op. 11/II. Kleine Choralkantate. Soli ST, SATB, strings, organ. (BA 758)

Wo Gott zu Haus gibt sein Gunst, op. 11/I. Choralkantate. Soli SATB ad lib., SATB, 2 oboes, strings, harpsichord (organ or piano). (BA 750)

Kleine Motetten und Liedsätze. 2-5 voices. (BA)

- Ach Gott, vom Himmel sieh darein, op. 5a/1. (4947)
- Ach Herr, ich bin nicht wert. (1997)
- Aus tiefer Not schrei ich zu dir, op. 5a/II. (4948)
- Christ, du bist der Helle Tag, op. 5a/III. (4948)
- Der Tag hat sich geneiget. (124)
- Die Sonne sinkt von Hinnen. (940)
- Gott, der Vater wohn uns bei. (1998)
- Jesus Christus, gestern und heute. (1608)
- Lobt Gott, ihr Christen allzugleich. (934)
- Nun freut euch, lieben Christen. (936)
- O Heiland, reiss die Himmel auf. (1065)
- O Mensch, bewein dein Sünde gross. (3018)
- Vom Himmel hoch, o Englein/Su, su, su. (1996)
- Wacht auf, es tut euch not. (949)
- Wie schön leucht uns der Morgenstern. (579)

Works in English Translation

A Little Advent Music [Kleine Adventsmusik]. (Concordia 97-6438)

Christmas Story, The [Die Weihnachtsgeschichte]. (Concordia 97-4780)

Dear Christians, One and All, Rejoice [Nun freut euch, lieben Christen]. (Concordia 98-1901)

How Lovely Shines the Morning Star [Der Jahrkreis, No. 11]. (AE 108)

I Wish That I Were Going Home [Geistliche Chormusik, No. 5]. (Concordia 98-1832)

Lift Up Your Heads, Ye Mighty Gates [Der Jahrkreis, No. 6]. (AE 128)

Lo! How a Rose E'er Blooming [Chorale motet from Die Weihnachtsgeschichte]. (Concordia 97-4849)

Lord, Keep Us Steadfast [Der Jahrkreis, No. 32]. (Concordia 97-7607/Augsburg 1448)

O Christ, Our Hope [Der Jahrkreis, No. 41]. (Augsburg 1450)

O People, One and All, Rejoice [Nun freut euch, lieben Christen]. (AE 146)

Our Father, Thou in Heaven Above [Der Jahrkreis, No. 49]. (Augsburg 1449)

Praise God the Lord, Ye Sons of Men [Der Jahrkries, No. 10]. (Concordia 98-1908)

Praise to the Lord, the Almighty [Drei kleine Choralmotetten, No. 1]. (Concordia 97-4845/AE 107)

Psalm 98 [Geistliche Chormusik, No. 1]. (AE 110)

Salvation unto Us Has Come [Drei kleine Choralmotetten, No. 2]. (Concordia 98-1943)

Selections from "Der Jahrkreis." (Concordia 97-4846)

We Gather Up In This Brief Hour [Drei kleine Choralmotetten, No. 2]. (AE 127)

We Now Implore God the Holy Ghost [Der Jahrkreis, No. 22]. (Concordia 97-4702)

KURT FIEBIG (1908-)

Deutsches Magnificat. Solo S and mixed choir. (Leuckart)

Die Introiten für das Festtag des Kirchenjahres. Motetten. 4-6 voices. (EM)

Die Verkündigung. Adventsoratorium. Soli, mixed choir, organ. (Leuckart)

Et Unam Sanctam. Kantate. Soli STBar, mixed choir, congregation, orchestra, organ. (EM 525)

Halleluja, Lob, Preis und Ehr. Choralkantate. SATB, brass, organ, congregation ad lib. (EM 120)

Hallische Kantate vom Wort Gottes. Soli STB, SATB, 2 oboes, bassoon, strings, organ. (EM 121)

Herzliebster Jesu, was hast du verbrochen. Choralkantate. Mixed voices, 2 violins, cello, organ. (EM 102)

Markus-Passion. Historie. Soli and SATB/SATB. (EM 430)

Messe. Soli, SSATB, organ. (EM 562)

Missa "Media vitae in morte sumus." Mixed choir. (Breitkopf 3031)

Nun danket all und bringet Ehr. Choralkantate. Solo S, SATB, chamber orchestra, organ. (EM)

Nun freut euch, lieben Christen gmein. Choralkantate. Mixed choir, congregation, 3 melody instruments ad lib. (EM 101)

Nun lob, mein Seel, den Herren. Choralkantate. Solo B. mixed choir, string quartet, organ. (EM 110)

O Gott, du frommer Gott. Choralkantate. Solo B, mixed choir, oboe, strings, organ. (EM 111)

Osteroratorium. Soli and 3 mixed choirs. (Hüllenhagen)

Sollt ich meinem Gott nicht singen. Choralkantate. Mixed choir, strings, organ. (EM 103)

Wachet auf, ruft uns die Stimme. Choralkantate. SATB, 2 violins, organ. (EM 109)

Weidet die Herde Christi. Motette. SSATB. (EM 444)

Wie nach einer Wasserquelle. Kantate. Soli SAB, SATB, orchestra. (Hüllenhagen)

KURT HESSENBURG (1908-)

Allein zu dir, Herr Jesu Christ, op. 68. Motette. 4-8 voices. (EM 479)

Christe, du Lamm Gottes, op. 37/2. Passionsmotette. SSATB. (Schott 37421)

Das sagt, der Amen heisst, op. 46. Motette. SATB/SATB. (Schott 4242)

Der cherubinische Wandersmann, op. 40. Oratorium. Soli SBar, SATB, orchestra. (Schott)

Die sieben Worte Christe am Kreuz. Motette. SATB. (HE 7.074)

Die Weihnachtsgeschichte, op. 54. Historie. Soli, mixed choir, strings. (Schott 77)

Du, Tochter Zion, freut dich sehr. Motette. SAB. (HE 7.041)

Jesus und die Sünderin, op. 67. Motette. SSATBB. (BA 3640)

Kantate vom dankbaren Samariter, op. 57. Soli ST, small and large choirs, brass, organ. (EM 122)

Liedsätze. Mixed choir. (BA 3052, 3398, 3679, 3773)

O Herr, mache mich zum Werkzeug deines Friedens, op. 37/1. Motette. SSAATB. (Schott 37421)

Psalmen-Triptychon, op. 36. Soli SB, SATB/SATB, orchestra, organ. (Schott)

Sechs geistliche Lieder, op. 55. SATB. (BA 3642)

Sechs weihnachtliche Lieder, op. 52. 4-6 voices. (EM 416)

Tauet, Himmel, den Gerechten. Motette. SAB. (HE 7.040)

Weihnachtskantate, op. 27. Soli SA, SATB, orchestra, organ. (Schott)

Zwei Passionslieder, op. 42. Solo S and SATB. (EM 434)

SECOND GENERATION OF COMPOSERS

HELMUT DEGEN (1911-)

Befiehl du deine Wege. Kantate. Soli, mixed choir, strings, organ. (EM)

Johannes Passion. Historie. Soli ST and SATB. (Möseler)

Osteroratorium. Historie. 2-7 voices. (BA 634)

Von Gott will ich nicht lassen. Chorsatz. 3 equal voices. (BA 3108)

PAUL ERNST RUPPEL (1913-)

Cruzifixion. Passionsbetrachtung nach Spirituals. SATB, speaker, precentor, trombone, string bass. (HE 10.097)

Deutsche Messe. 3-4 voices. (EM 363)

Die Stillung des Seesturms. Evangelienmusik. SATB, speaker, 3 trumpets, 2 trombones. (HE 10.092)

Drei geistliche Chorsätze. SATB. (Möseler 331)

Halt im Gedächtnis Jesum Christ. Motette. SATB. (HE 7.002)

Herr, unser Herrscher. Psalmkantate. Unison choir and brass. (HE 10.173)

Kleine Motetten und Liedsätze. Mixed choir. (BA 3109, 3121, 3215, 3376, 3679)

Kommet her! Höret. Motette. SSATB. (HE 7.008)

Lasset uns aber wahrhaftig sein in der Liebe. Kantate. Mixed choir, speaker, brass, timpani. (HE)

JENS ROHWER (1914-)[7]

Ach bleib bei uns, Herr, Jesu Christ. Motette. SAB. (227)

Ach Gott, vom Himmel sieh darein/Die helle Sonn leucht jetzt herfür. Liedsätze. Mixed choir. (229)

Aus tiefer Not. Liedsatz. SAB. (202)

Christus Triumphator. 3 Motetten (Ostern/Himmelfahrt/Pfingsten). Soli SAT and mixed choir.

Denk ich der Walder/Herr Gott, dein Wille. Motetten. SATB. (277)

Der Mond ist aufgegangen. Motette. Solo S, mixed choir, congregation.

Ein feste Burg. Motette. SAB. (230)

Gebet Motette. SAB.

Gott im Himmel. Motette. SAB. (41)

Komm, Tröster Geist. Choralkantate. SATB and instruments.

Lobet all und singet. Motette. SATB.

Nun bitten wir den heiligen Geist. Motette. SATB. (212)

Nun bitten wir den heiligen Geist. Choralmotette. Solo S, SSATB, congregation.

Nun danket all und bringet Ehr. Motette. SAB. (213)

Nun freut euch, lieben Christen gmein. Motette. SAB. (233)

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[7] Rohwer's works are published by Möseler-Verlag.

Vater im Himmel, sieh darein. Motette. SAB. (228)

Vater, vergib uns. Motette. SAB and instruments. (158)

Von Gott will ich nicht lassen. Motette. SAB. (231)

War Gott nicht mit uns. Motette. SAB. (232)

Wen der Tod trifft. Oratorium. Soli STB, two mixed choirs, chamber orchestra, congregation.

FRIEDRICH ZIPP (1914-)

Aus meines Herzens Grunde, op. 31. Choralkantate. Solo Bar, 3-5 voices, flute, oboe, strings, organ. (EM 114)

Das Volk, so im Finstern wandelt. Motette. SAB. (HE 7.015)

Die Weihnachtsgeschichte. Historie. SA, 2 flutes or recorders, xylophone, triangle, cello. (BA 2894)

Die weihnachtliche Chöre, op. 39. Mixed choir. (Schott)

Ein Kind geboren zu Bethlehem. Motette. SATB. (Schott)

Erschienen ist der herrlich Tag. Choralkantate. SATB, brass quartet or organ, congregation. (HE 10.059)

Freue dich sehr, du Tochter Zion. Motette. SATB. (HE 7.064)

Frohlocket mit Händen. Motette. SATB. (HE 7.016)

Gelobet seist du, Jesu Christ. Choralkantate. SATB, brass quartet or organ, congregation. (HE 10.058)

Ist Gott für mich, op. 45. Choralfeier. Soli ST, SSATTB/SATB, brass, timpani, organ, congregation. (HE 10.100)

Ist Gott für mich, op. 45a. Kantate. SATB, brass, timpani, congregation. (HE 10.107)

Kommt, laufet, ihr Hirten/Come, Hasten, Ye Shepherds. Kantate. Treble choir, 3 recorders or flutes, triangle, bells ad lib. (BA/Concordia 97-4727)

Lobe den Herren, o meine Seele/Praise the Almighty, My Soul, Adore Him. Liedsatz. SAB. (EM 340/ Concordia 98-1086)

Lob Gott getrost mit Singen, op. 37. Choralkantate. SAB, 2 violins, organ, cello ad lib. (EM 127)

Sechs Motetten. SATB. (2 vols. HE 7.109/110)

Sei Lob und Ehr dem höchsten Gut. Kantate. SAB, brass quintet, strings, organ, congregation. (HE 10.083)

Siehe Gott ist mein Heil, op. 44/1. Kleine geistliche Konzert. Soli, mixed choir, organ. (EM)

Such, wer da will ein ander Ziel. Choralkantate. SATB, 5-7 brass, congregation. (BA 2633)

Wach auf, wach auf, du deutsches Land. Kantate. SATB, 5-7 brass, congregation. (HE 10.119)

Wachet auf, ruft uns die Stimme. Choralkantate. SATB, trumpet, organ (2 trumpets and 2 trombones ad lib.). (BA 3176)

Wachet auf, ruft uns die Stimme/Wake, Awake, for Night Is Flying. Liedsatz. SAB. (EM 340/Concordia 98-1104)

Zwei Adventslieder. Mixed choir. (Müller 496-97)

Zwei geistliche Choralmotetten, op. 40. SATB. (Schott 38172)

Zwei geistliche Lieder. Mixed choir. (Müller 1162-63)

SIEGFRIED REDA (1916-1968)[8]

Amor Dei. Eine Gedenkmusik. Solo S, SATB, organ. (4453)

Das göttliche Spiel. Chor-Trilogie nach der Offenbarung Johannes. Part II: Die Heimsuchung. 2 solo S and SSAATTBB. (2771)

Das Graduallied. Sätze zu den Wochenliedern. 3-8 voices. Part I: Advent bis Pfingsten. (3060)

Das Psalmbuch. Verse aus Psalmen und Psalmliedern. 2-8 voices. (2418)

Die alten Epistellesungen. Motetten.

Part I: Advent bis Epiphanias.

- Es ist erschienen die heilsame Gnade Gottes. SATB. (2371)
- Ihr seid alle Gottes Kinder. SATB. (2372)

Part II: Vorfasten, Passion.

- Christus ist gekommen. SSA. (2326)
- Ein jeglicher sei gesinnt. SSATB. (2327)
- Lass dir an meiner Gnade genugen. SATB. (2321)
- Nun wir sind gerecht geworden. SSATB. (2325)
- Ringet darnach, dass ihr stille seid. SSSTB. (2323)
- So oft ihr von diesem Brot esset. SSATTB. (2328)
- Wandelt in der Liebe. SAATTB. (2324)
- Wenn ich mit Menschen- und mit Engelszungen redete. SSAA/TBBB. (2319)
- Wir ermahren euch aber. SATB. (2322)
- Wir gingen alle in der Irre. SSATBB. (2329)
- Wisset ihr nicht. Solo T and SATB. (2320)

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[8] Reda's works are published by Bärenreiter-Verlag.

Part IV: Trinitatiszeit.

- Danksaget dem Vater. SSAB. (2355)
- Denn es ist hier kein Unterschied. SATB. (2344)
- Denn ich halte es dafür. SATB. (2335)
- Der in euch angefangen hat. ATB/SATB. (2353)
- Der Tod ist der Sünde Sold. SATB. (2338)
- Ein solch Vertrauen haben wir. SATB. (2343)
- Einer trage des andern Last. SATB. (2346)
- Erkennet, dass Christus liebhaben. STB. (2347)
- Erneuert euch im Geist. SATB. (2350)
- Es wird aber des Herren Tag kommen. SAATTB. (2358)
- Euch aber, die ihr Trübsal leidet. SATB. (2357)
- Gott ist liebe. SATB. (2332)
- Gott widerstehet den Hoffärtigen. SATB. (2334)
- Ich danke meinem Gott. SATB. (2349)
- Niemand kann Jesus einen Herrn nennen. SATB. (2341)
- O, welch eine Tiefe. SATB. (2331)
- So sehet nun zu. SATB. (2351)
- Unser Wandel ist im Himmel. SSATBB. (2354)
- Vertraget einander in der Liebe. SATB. (2348)
- Verwundert euch nicht. SATB. (2333)
- Von Gottes Gnade bin ich. SATB. (2342)
- Wandelt im Geist. SATB. (2345)
- Welche der Geist Gottes treibt. SATB. (2339)
- Wer sich lässt dünken. SATB. (2340)
- Wir wollen euch aber, lieben Brüder. SATB. (2356)
- Wisset, dass ihr dazu berufen seid. SATB. (2336)
- Zuletzt, meine Brüder. SATB. (2352)

Die Verkündigung der Geburt unseres Heilandes. Geistliches Konzert. Unison voices, 2 recorders, 2 violins. (2159)

Ecce homo. Passionsmotette. SATB. (2527)

Evangelienmusiken. Chormusik für das Jahr der Kirche.

- Das Evangelium auf den 4. Advent. SATBB. (2361)
- Die beiden Schächer. Solo T and SATB/SATB. (2330)
- Die Ostergeschichte. 2 solo S and SATB. (2318)
- Die Weihnachtsgeschichte. Solo T and SSATB. (2379)
- Leidensverkündigung und Heilung eines Blinden. SATB. (2378)

Fröhlich soll mein Herze springen. Kantate. SAB and organ.

Magnificat peregrini toni. Solo S, SATB, organ. (2411)

Nun danket all und bringet Ehr. Vorspiel, Cantus firmus Stücke und Nachspiel zum Wechselgesang. SATB and organ. (3972)

Psalm 8. Konzert. Soli SBar, SATB, organ. (4455)

Psalmus Morte Servati. Kantate. Solo Bar, mixed choir, chamber orchestra, organ.

Requiem, vel vivorum consolatio. Oratorium. Soli SBar, SATB, orchestra. (3513)

Te Deum laudamus. SATB/SATB, 3 trumpets, 3 trombones, tuba. (2485)

Verbum supernum prodiens. Hymnus. Solo S, SATB, 2 violins, cello, organ. (3623)

Was ist für neue Freud. Ein musikalisches Krippenspiel. Soli, SATB, 2 recorders, 2 violins, piano. (2414)

Weihnachtskyrie. Solo S, SSA, 2 violins, cello, organ. (3621)

Zwölf kanonische Choräle. 2 equal voices. (1789)

JOHANNES H. E. KOCH (1918-)

Christe, der du bist Tag und Licht. Liedsatz. SATB. (Möseler 236)

Christ lag in Todesbanden. Choralkantate. SAB and brass quintet. (BA 2635)

Darum wachet. Evangelienmusik. Soli SA, SAB, 2 trumpets, 2 trombones, organ. (BA 2640)

Die Pfingstgeschichte. Historie. Solo Bar, men's choir, SSATB. (BA 3646)

Erstanden ist der heilge Christ. Choralkantate. Soli SA, SSATB, trumpet, strings ad lib. (BA 1465)

Gottes Sohn ist kommen. Choralkantate. SSATB and brass quintet. (BA 5430)

Komm, Heiliger Geist, Herre Gott. Choralkantate. SSATB, brass quintet, congregation. (BA 3593)

Liedsätze. Mixed choir. (BA 174, 3678, 3684, 3385; HE 14.023, 14.066, 14.104, 14.181)

Maria und Elisabeth. Motette. Soli SAT and SSATTB. (BA 3982)

Nun juble laut, all Kreatur. Geistliches Konzert. SSATB, 3 recorders, strings. (BA 3983)

Steht auf, ihr lieben Kinderlein. Choralkantate. SATB, brass quintet, timpani, congregation. (BA 2630)

JOHANNES DRIESSLER (1921-)

Ach, dass Gott zusagte! Motette. SSATB. (Breitkopf 3199)

Altenberger Messe, op. 33. SSAATBB, 2 flutes, 3 oboes, 3 clarinets, 2 bassoons. (BA 2507)

Cantica nova, op. 13. Oratorium. SATB/SATB. (BA 2540)

Christe eleison, op. 9. Passionsmotette. Solo Bar and SSATB. (BA 2402)

Darum seid getrost, op. 28. Kantate. Solo T, SATB, 3 trumpets, 3 trombones, timpani, organ. (BA 2492)

Darum wachet, op. 43/5. Motette. SSATB. (BA 3638)

De profundis, op. 22. Oratorium. Soli STB, SATB chamber choir, SATB large choir, orchestra. (BA 2780)

Dein Reich komme, op. 11. Oratorium. Soli STBar, SSATB, orchestra. (BA 2531)

Denn dein Licht kommt, op. 4. Weihnachtliche Kantate. Soli SBar, SATB/SATB, 2 recorders, strings. (BA 2538)

Der grosse Lobgesang, op. 45. Kantate. Solo S, SSATBB, winds, brass. (BA 3569)

Der Lebendige, op. 40. Oratorium. Soli STB, SATB, orchestra. (BA 3656)

Der 90. Psalm, op. 25/1. Motette. Solo Bar and SSATB. (BA)

Evangeliensprüche für das Kirchenjahr, op. 37. SAB. (BA 3600)

Kleine Passacaglia "Und auch ihr als drei Steine." SSATBB. (BA)

Liedsätze. Mixed choir. (BA 171, 739, 847, 938, 998, 999, 1489, 3011, 3013, 3016, 3017, 3020, 3022, 3027, 3205, 3392, 3912)

Markus Passion, op. 36/1. Historie. SSATB. (BA 3641)

Siehe, ich bin bei euch. Motette. SSATB. (Breitkopf 3198)

Sinfonia sacra, op. 6. Oratorium. SSATBB. (BA 2537)

Wo der Herr nicht bei uns wäre, op. 25/2. Motette. SATB and organ. (BA 2580)

Zehn Kanon-Motetten. 3 equal voices. (BA)

Zwölf Psalm-Motetten, op. 14/1. SATB. (BA)

THIRD GENERATION OF COMPOSERS

GISELHER KLEBE (1925-)

Messe "Gebet einer armen Seele," op. 51. 4-8 voices and obbligato organ. (BA 4115)

Stabat Mater, op. 46. Soli SMSA, mixed choir, large orchestra. (Bote 22022)

HERBERT PETER (1926-)

Aller Augen warten auf dich. Evangeliensprüche. 3-4 voices. (EM 309)

Bewahre mich, Gott, denn ich trau. Psalm-Motette. SSAA. (HE 7.114)

Christum wir sollen loben schon. Kantate. Solo S, SATB, 2 violins, cello ad lib., organ. (HE 10.158)

Danket dem Herrn. Kantate. Soli, mixed choir, orchestra. (HE)

Das Magnificat. Motette. SAB. (HE 7.062)

Der Johannes-Prolog. Motette. 4-6 voices. (HE 7.115)

Der verlorene Sohn. Oratorium. SATB/SATB and organ. (BA 2027)

Die Seligpreisungen. Kantate. Soli SB, SATB, 2 flutes, 2 trumpets, 2 trombones, timpani, strings, organ. (HE 10.137)

Du pfingstlich hoher Geist der Gnaden. Motette. SATB. (HE 7. 080)

Es ist dir gesagt, Mensch was gut ist. Motette. SAB and instruments ad lib. (BA 4953)

Es wird gesäet verweslich und wird auferstehen. Motette. SSATBB. (HE 7.096)

Liedsätze. (HE 14.002, 14.056, 14.106, 14.137, 14.197)

O Hoherpriester Jesu Christ. Motette. SAB. (HE 7.047)

Wer sich an Gottes Wort halt. Motette. SAB. (EM 7)

Zwei Tag hat er gelegen. Kantate. Solo T, unison choir or SAB, violin, organ. (HE 10.153)

HELMUT BARBE (1927-)

Canticum Simeonis. Konzert. Solo T, SATB, celeste, percussion, organ, strings. (HE 10.070)

Das Worte Gottes. Motette. SATB. (BA 4941)

Der 90. Psalm "Herr Gott, du bist unser Zuflucht." Motette. SSATBB. (BA 5413)

Die Auferweckung des Lazarus. Kantate. Soli AT, SATB/SATB, oboe, 3 trombones, strings, timpani, percussion. (HE 10.096)

Die Sonn hat sich mit ihrem Glanz gewendet. Choralkonzert. 2 mixed voices and organ. (EM 236)

Heiliger ewiger Gott. Choralmotette. SATB. (HE 15.002)

Herr, unser Herrscher. Geistliches Konzert. Unison choir, 2 oboes, bassoon, strings, timpani. (EM 504)

Ich will dem Herren singen. Motette. SSAATB. (EM 439)

Jesus Christus, unser Heiland. Choralkonzert. SATB. and organ. (EM 233)

Liedsätze. (HE 14.004, 14.099, 14.121, 14.130, 14.132, 14.135, 14.136, 14.146, 14.157, 14.182)

Magnificat. Konzert. SATB, 2 flutes, 2 oboes, 2 bassoons, 3 trumpets, 2 trombones, timpani, organ, cello, bass. (HE 10.034)

Missa Brevis. SAB, 2 flutes, oboe, English horn, bassoon, cello. (HE 10.149)

Ostergeschichte. Historie. Soli ABar, SATB, 2 oboes, 2 clarinets, saxaphone, bass-clarinet, 2 trumpets, 2 trombones, tuba, electric guitar, timpani, percussion, strings. (HE 10.150)

Passionsmotette. SSATB. (EM 440)

Te Deum. Konzert. Solo Bar, mixed choir, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 3 trombones, timpani, harp, viola, cello, bass. (HE 10.213)

Ye Shall Have a Song. Cantata. SSAA, oboe, French horn, harp. (HE, in press)

WILHELM KILLMAYER (1927-)

Geistliche Hymnen und Gesänge. Mixed choir. (Schott)

Missa Brevis. 4-8 voices. (Schott)

FRANK MICHAEL BEYER (1928-)

Der du bist drei in Einigkeit. Choralkantate. Women's choir, flute, organ. (EM 235)

Gloria. Motette. Mixed choir. (Sirius 1)

Lavatio/Manifestatio Christi. 2 Motetten. SAATB or SSATB. (BA 5415)

O Christe, Morgensterne. Choralkantate. Women's choir, flute, organ. (EM 234)

MANFRED KLUGE (1928-)

De Salvatore Mundi. Kantate. Soli ST, mixed choir, 5 woodwinds, harp, low strings. (Möseler)

Es kommt ein Schiff. Motette. SSATB. (Breitkopf 3407)

Johanneskonzert. Solo Bar, unison choir, organ. (Breitkopf 3678)

Könige und Hirten. Motette. SSATB. (Breitkopf 3129)

Mariae Verkündigung. Biblische Szene. Soli ST, unison choir, organ. (Breitkopf 3772)

Messe "Maienzeit." 4-6 voices. (Breitkopf 3032)

DIETHER DE LA MOTTE (1928-)

Psalmen-Motette. 4-9 voices. (BA 3934)

HEINRICH POOS (1928-)

Choralsätze. (HE 14.018, 14.047, 14.107, 14.129)

Christe, du bist der helle Tag. Choralmotette. SATB, 2 oboes, organ. (BA 3268)

Das Vaterunser. Liedsatz. SSAA. (HE 7.097)

Des Herrn Wort bleibt in Ewigkeit. Chorsatz. SATB. (EM)

Deutsche Messe. 4-6 voices. (HE 15.102)

Die Einsetzung des Heiligen Abendmahles. Motette. SSATB. (EM 211)

Du bist aller Quellen Quelle. 3 Motetten. 4-5 voices. (EM 449)

Eine kleine Weihnachtsmusik. SSAB, string trio, oboe. (EM 1647)

Gott der Herr ist Sonn' und Schild/The Lord God is a Sun and Shield. Motette. Mixed choir and brass, or choir and organ, or men's voices and organ. (EM 175 a-c/Chantry)

Heilger Geist, du Tröster mein. Choralmotette. SAB and organ. (EM 450)

Herr Christ, der einig Gotts Sohn. Partita. Solo S, unison women's choir, flute, organ. (HE 10.121)

Herr, dein Wort ist meines Fusses Leuchte. Chorsatz. 2 equal or mixed voices. (BA 4968)

Herr, du hast Worte des ewigen Lebens. Motette. SAB. (BA 4942)

Herr Gott, dich loben wir (Te Deum). Motette. SSATB. (EM 530)

Hochgelobet seist du, Jesu Christe, Gotts Sohn. Partita. Women's choir, flute or oboe, organ. (EM 476)

Ich bin bei euch/O gläubig Herz. Liedmotetten. SATB. (BA 3265)

Ich bin der Weg und die Wahrheit und das Leben. Chorsatz. 2 equal voices and accompanying instrument ad lib. (BA 4967)

Komm heiliger Geist, Herre Gott. Liedmotette. Solo S and SAB. (BA 3270)

Macht hoch die Tür, die Tor macht weit. Liedmotette. 4-6 voices and organ ad lib. (EM 214)

Nimm von uns, Herr, du treuer Gott. Partita. SAB and organ. (HE 10.099)

O Heiland, reiss die Himmel auf. Choralpartita. SATB and organ. (EM 231)

So nicht wär gekommen Christus in die Welt. Motette. SSATB. (EM 462)

Von der heiligen Dreifaltigkeit. Triptychon. SSATB. (EM 531)

Wende dich aber zum Gebet deines Knechtes. Motette. SATB. (EM 148)

Wir wollen alle fröhlich sein. Choralpartita. SATB, flute, oboe, organ. (EM 232)

Wo willst du hin, weils Abend ist. Kleine geistliche Abendmusik. Soli SAB, SATB, string quintet, organ. (EM 154)

HEINZ WERNER ZIMMERMANN (1930-)

A Mighty Fortress Is Our God. Cantata. SSATB, woodwinds, brass, percussion. (Augsburg, in press)

Chorvariationen über ein Thema von Hugo Distler. Solo S and SSATBB. (BA 5412)

Das Vater unser/The Lord's Prayer. Motette. SSAATBB and string bass. (EM 451/Concordia 97-4906)

Gelobt sei der Herr täglich. Motette. SATB and string bass. (EM 478)

Herr, mache mich zum Werkzeug. Motette. SSAATB and string bass. (EM 452)

Lobet, ihr Knechte des Herrn/Praise Him, O Servants of God. Motette. SATB and string bass. (Em 447/ Chantry)

Make a Joyful Noise Unto the Lord. Motet. SSATB. (Chantry)

Missa Profana (Kyrie and Gloria). Soli, mixed choir, jazz combo, large orchestra. (BA, in press)

O Sing Unto the Lord/Kommt, singt unserem Herrn. Psalm motet. 4-6 voices. (Chantry/BA 4347)

Psalmkonzert. Solo Bar, SSATB, unison children's choir, 3 trumpets, vibraphone, string bass. (EM 521/ Concordia 97-4854)

Siehe, wir ziehen hinauf gen Jerusalem. Passionsmotette. SSAATTBB and string bass. (BA 4350)

Two Negro Spirituals: Crucifixion and In That Great Gettin' Up Morning. 6-12 voices. (Augsburg, in press)

Uns ist ein Kind geboren/This Day a Child is Born. Weihnachtsmotette. SSATB and string bass. (EM 448/Chantry)

Vesper. SSATB, vibraphone, harpsichord, string bass. (BA 4351)

Weihnacht/Christmas. 4 Motetten. 3-4 voices and string bass. (EM 474/Chantry)

Weihnachtslied. SSATB, treble or boys' choir, vibraphone, harpsichord, string bass, percussion ad lib. (BA 4348)

WOLFGANG HUFSCHMIDT (1934-)[9]

Danket dem Herrn. Osterintroitus. SATB. (3278)

Die Pfingstgeschichte. Historie. 4-12 voices. (4458)

Die Sieben Worten am Kreuz. Karfreitagsmusik. SATB. (3979)

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[9] Hufschmidt's works are published by Bärenreiter-Verlag.

Epistelmotetten. SAB and SATB.

- Aber der Tröster, der heilige Geist. (3878)
- Alle gute Gabe. (3872)
- Also hat Gott die Welt geliebet. (3903)
- Christus hat unsere Sünde selbst. (3876)
- Denn wir haben auch ein Osterlamm. (3901)
- Dienet einander. (3877)
- Ihr wisset wohl von der Predigt. (3875)
- Sei getreu bis an den Tod. (3873)
- Seid ihr nun mit Christo auferstanden. (3902)
- Unser Glaube ist der Sieg. (3871)
- Vater unser im Himmelreich. (3874)

Liedmotetten. SAB and SATB.

- Auf, auf, mein Herz mit Freuden. (4951)
- Aus tiefer Not. (BA 4935)
- Erstanden ist der heilig Christ. (4952)
- Herzliebster Jesu. (4950)
- Nun preiset alle Gottes Barmherzigkeit. (6301)
- O Heiland, reiss die Himmel auf. (4936)
- O Herre Gott, Dein göttlich Wort. (6302)
- O Jesu Christ, wahres Licht. (4957)
- Wir danken Dir, Herr Jesu Christ. (4934)

Liedsätze. SAB. (3247, 4931, 4932, 4933)

Machet die Tore weit. Adventsintroitus. SAB. (3771)

Meissener Te Deum. Soli, large choir, orchestra, organ, brass quintet. (In press)

Messe. Soli ST and SATB. (3985)

Nun jauchzet all ihr Frommen. Kantate. Solo S, SAB, organ. (4464)

Psalm 1. Eine Chormusik auf den Namen Israel. 47 voices in 6 choirs. (In press)

Sehet den Menschen. Passionskantate. Soli SB, large and small choirs, organ (with player and registrator), 15 percussion instruments. (4450)

Vier Choralmotetten. SAB and ATB/SSATBB. (4957-4960)

Vier Gleichnisse von der Gerechtigkeit Gottes. Evangelienmusik nach Lukas. SATB. (5411)

DIETHER NOLL (1934-)[10]

Denn Dein ist das Reich. Oratorium. 5 soloists, mixed choir, orchestra.

Dies Irae. Oratorium. 2 soloists, mixed choir, orchestra.

Epitath für Dietrich Bonhoeffer. Oratorium. 2 soloists, mixed choir, orchestra.

Herr, da bin ich. Oratorium. Soli SATB, speakers, mixed choir, orchestra, organ.

1. Es ist Nacht.
2. Ich werde im Todeskampf liegen.
3. Herr, du hast mich ergriffen.
4. Herr, ich habe Zeit.

Nun komm, der Heiden Heiland. Liturgisches Weihnachtskonzert. 2 soloists, mixed choir, orchestra.

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[10] All of Noll's works were in manuscript at the time of writing. His music is nevertheless included in the catalogue because of his significance as one of the promising composers from the young generation.

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